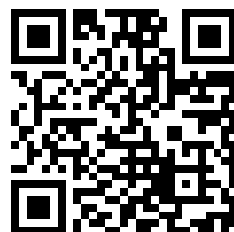
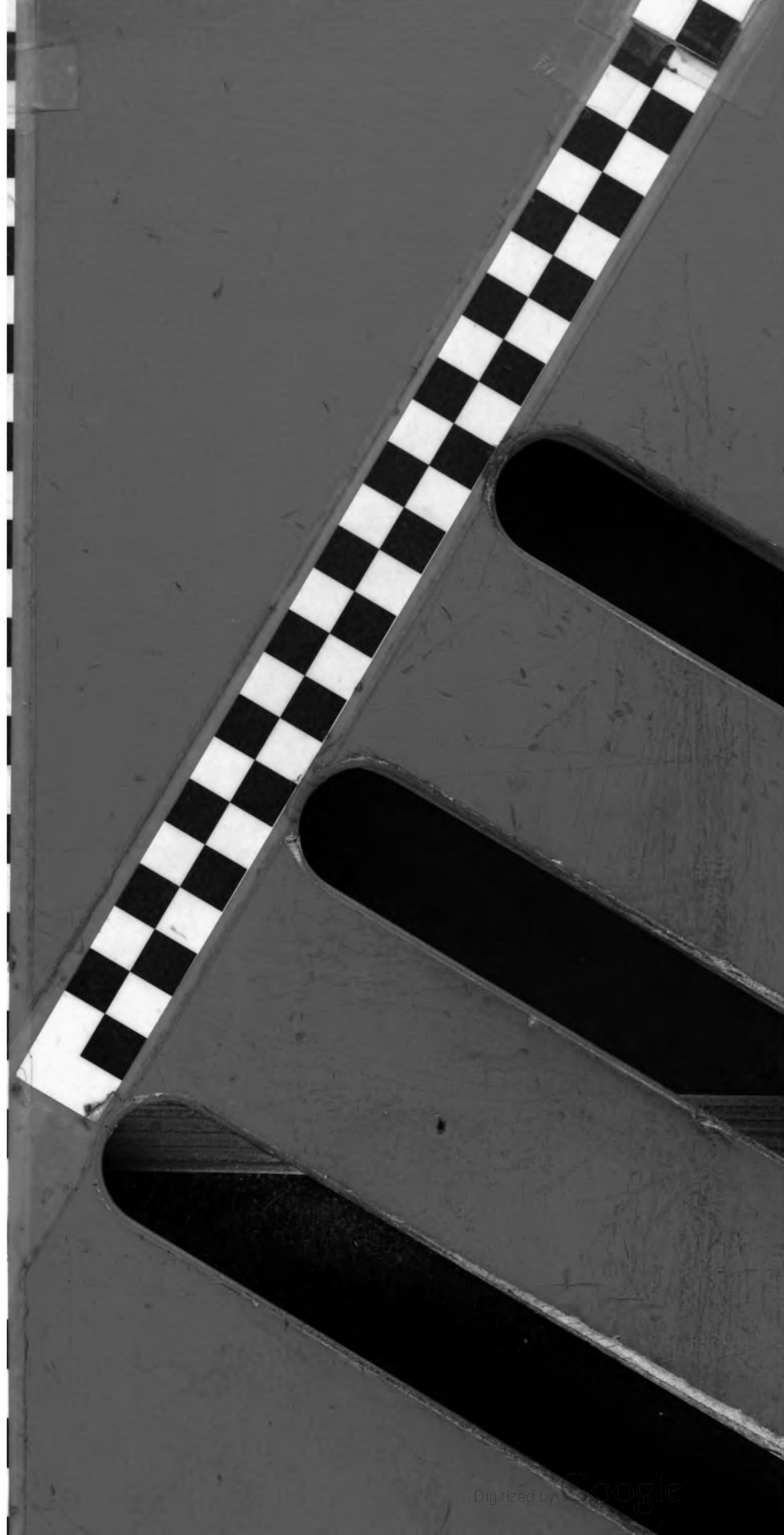

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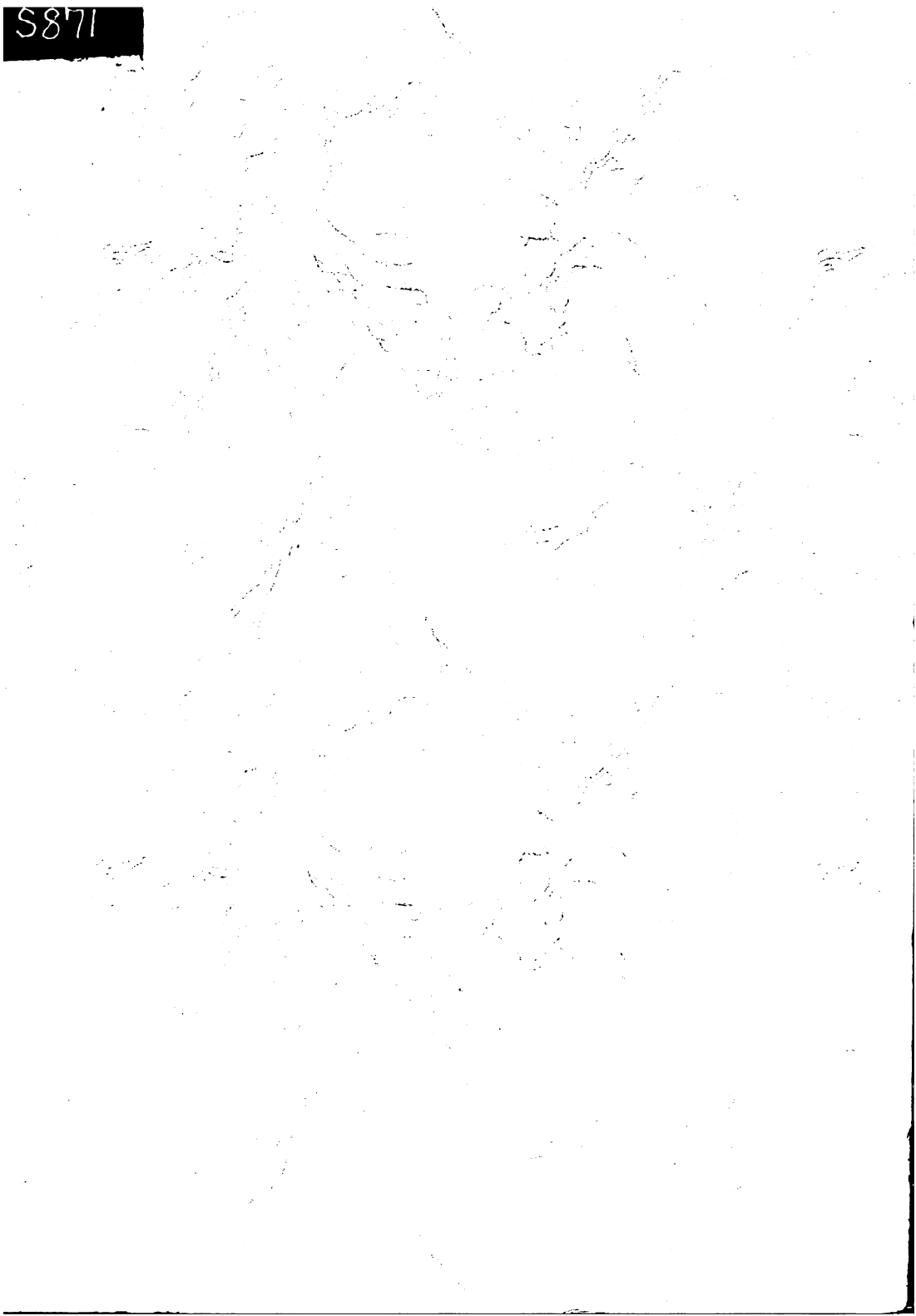








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STRAIGHTS

Modern Syncopated Rhythms for Drums

In presenting this book of Ragtime-Jazz and syncopated time, it is my earnest desire to present to you the most modern system of clean cut drum beats used in all the up-to-date One Steps and Fox Trots, also slow Oriental Vamps and peculiar Rhythms.

I am going into all the little details to show the exact way this very popular use of the drums has become so important in all the leading orchestras in all parts of the world. The Drums are the RHYTHM instruments and will lead anyone to the front who applies this system to his way of execution.

We must get away from the old military method of drumming and play the Drum part the same lead as the Violin, Saxophone or Xylophone parts. We must fill up what the others leave out. We are expected to do a hundred different things and to have a wagon load of traps to play a job right. But that time is passing the same as the old noisy JAZZ. The real way to play Drums and to get the very best results is to work soft and easy and just permit the accent on the different notes to stick out a little, to put color in your work.

You do not have to pound on a Drum to get tone, just touch it lightly and raise the hands up free from the drum and you will get the tone that will be surprising. You must work fast and move quickly to be a real live Drummer. Action talks and the more things you can strike while playing a One Step, the better the crowd likes it. But you do not have to make a loud noise—work smooth and graceful, but quickly. Keep steady time—that is the main point—and just hear the accent as you pick it out.

We have to work on three different articles at once—Bass Drum, Snare Drum muffled and Tom Tom at the same time and play three different beats, or any three things, two Tom-Toms and Cymbal, two Cow-Bells and Wood-Block and many others, so we must know the quickest way to do it, that is why I have written the different beats, so you can play on one or ten in the same number.

Now we must use the Bass Drum three ways or more. First, to play regular time, use B. D. on the count 1.2. If you want to play Ragtime use the foot on the accent V, and accent on Drum or Traps at the same time, then if you want JAZZ use the foot four beats to the bar and accent V with hands on Traps or Muffled Drums. We also have Oriental Drumming—we may use one Drum with two sticks, or three Drums with hands and foot. We must get the effects—that is the point—so we must work every way to obtain the results.

My point here is to give you the different beats and syncopation—Drags, Flams and Accents, all marked so you can work clean and clever and make your work bring you the money. If you are going to be a Drummer, be a good one. Practice the different ways of fingering and then use the one you like best. But make your beats clean cut and practice speed as the STRAIGHT SYSTEM gives you the speed of all beats. Use SINGLE TAPS.

You can change Traps on the beat or in every bar or in every two bars, but keep moving and watch the RHYTHM.

4
LESSON 1

March— One Step

Count 1 2 3 4.

Met. 120-126

Foot on 1. 2 .

Commence every measure with Right Hand.

Bass Drum on figures One, Two in each bar.

Here we have the four eighth notes to each measure in $\frac{3}{4}$ time, all single taps played R L R L. Always count as you play and keep foot beat on Bass Drum with the right hand on the count One, Two, in every measure.

Notice the accent V mark, strike this note that is marked, a little heavier than the others. By raising the hands up and down you keep in the rhythm and it is easy to strike one tap louder than the other. Strike a good clear tap.

We accent the Right hand in the first measure, and the Left hand in the second bar, and so on for eight measures. Be sure you repeat the four measures and take second ending the second time.

In No. 2 you will note that the accent changes in the second measure, they come on the An Two count. This is the beginning of the rhythm beats, as the accented taps will change on the different eighths as we go along. Keep the time steady.

Keep the hands alternating evenly, and the foot on the down beat 1. 2. in every measure and accent V mark just as you come to it. Never change hands on a beat. Always play same way, no matter where you see it or in any kind of time.

Work slow at first and when you have a good swing to your arms, work up to regular One Step tempo. Never rush the time, but keep it steady and count every measure, if you intend to master the different beats that are in this book.

Do not strike V accent too loud, just enough to be heard plainly. Never get noisy, work free and easy and let the sticks do the work.

Practice often. Have a regular hour.

Buff

Watch V accent. Strike heavy.

Keep foot on figures 1.8. Count 1st 2nd

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6
LESSON 2

One Step Tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Accent V with Right hand.

In this lesson we have a little change in movements, that is to play all the four eighths with left hand and accent V with right hand, while the foot is working on the count One, Two.

You can get a good effect in One Step time by striking the right hand tap on a different trap each time, or you can change it around by playing one measure on traps and change every bar. Work the V on the cymbal lightly, which will make a good effect.

This may be a little difficult at first, but you can practice striking the right hand with the foot beat on the count 1. 2. for a few bars, then change accent V to the up beat An and work that way for a while until you can work free on the accent V.

We are now beginning to change things about, and use foot on accent too if you like, and mix the accents as you please as there are many ways to play this number. You can change accent every two bars or every four bars for a change.

Move things around and accent on the different traps but keep your tempo even, don't drag or rush the time. Steady tempo in Dance business will make you popular with the Leaders. Raise the hands up high while playing these exercises and you can attract attention by your movements.

Work graceful, and make your work a pleasure, do not make work of drumming, neat, soft drumming is what counts inside. Outside it is a different matter, you can let them know you are on the job.

We must go along and get every exercise down in good shape as they are written in progressive form so you can play each and every one as you come to it. Do not turn a page until you can execute every exercise.

Practice is a great help.

7 **EXERCISE 2**

Met. 120 $\frac{3}{4}$ Time. Count as you play.

Watch accent V, strike a little heavy.

Four eighths with Left, accent V with Right.

| | | | |
|---|--|--|---|
| <p>Right</p> <p>L.hand</p> <p>Foot</p> <p>Count</p> <p>Play clean</p> | <p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p> | | <p>Repeat</p> <p>Accent V</p> <p>Practice</p> |
|---|--|--|---|

8
LESSON 3

One Step—March Time.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Three ways of writing same beat.

Here we have the Eighths and Sixteenths written three ways. It is well to understand them, as they write them one of the three ways and you should know them all.

The Straight System teaches the SINGLE TAPS and when you play sixteenths single you get a good clean tap. Sixteenths are executed RLRL RLRL no matter where you see them whether you have two or eight you play them RL single taps.

Watch the fingering closely and you will have the same rhythm as Piano, Cornet or any other instrument, as most of them use single tonguing as it makes better and cleaner notes.

The first measure will sound TK TA TA TA played RL R R L. You never change this beat, as we can flam, accent or drag, also tie it over, but we never change the fingering. Always play same beat same way, a Roll connects but does not interfere with the taps. Keep the foot on the count 1. 2. in each measure.

You only have two changes here with the Eighths and Sixteenths, and they will sound like the first three taps TK TA, then the other change is where you have the Eighth on the first count One as in No. 2. that will sound Ta TK. They will change places, but you execute them the same whether they fall on the first half or the second half.

Note how they change places, first they come on the first count One An, then in No. 2 they come on the up beat An. In the third Ex. they come on second count Two, then in fourth Ex. on the up beat An. In No. 5 they come on both beats One, Two, and so on until you work right back to the eight sixteenths. Just omit one sixteenth, but do not change hands.

Get a line on the system now, as the other beats come the same way, but never change hands on a beat.

9 **EXERCISE 3**

Met. 120 $\frac{3}{4}$ Time. Keep time steady.

How to finger the Eighths and Sixteenths.

Three different ways of writing same beat.

| | | | | | |
|--------------------|--|---|--|---------------------------------------|-----------------|
| <p>1 Count</p> | <p>$\overset{V}{R} L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | <p>Repeat</p> |
| | <p>$\overset{V}{R} R L R L$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} R L$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} R L$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| | <p>$R L R L \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| | <p>$R L R L \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} R L$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} R L$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| <p>Play clean</p> | <p>$\overset{V}{R} L \overset{V}{R} R L \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \overset{\cdot\cdot}{R} \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \overset{\cdot\cdot}{R} \overset{V}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | <p>Accent V</p> |
| | <p>$\overset{V}{R} R L \overset{V}{R} R L$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \overset{V}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \overset{V}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| | <p>$R L R R \overset{V}{R} L$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \overset{V}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \overset{V}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| | <p>$\overset{V}{R} R L R L \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \overset{\cdot\cdot}{R} \overset{V}{R}$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \overset{\cdot\cdot}{R} \overset{V}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |
| <p>Practice</p> | <p>$R L R R L R L$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \dots$ 1 — 2 —</p> | <p>$\overset{\cdot\cdot}{R} \overset{V}{R} \overset{\cdot\cdot}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | <p>Count</p> |
| | <p>$\overset{V}{R} R L R L R L$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \dots$ 1 — 2 —</p> | <p>$\overset{V}{R} \overset{\cdot\cdot}{R} \overset{\cdot\cdot}{R} \overset{\cdot\cdot}{R}$ 1 — 2 —</p> | <p>$R L R$ 1 — 2 —</p> | |

¹⁰ LESSON 4

One Step or March Tempo

Count 1—2—.

Met. 120-128

Foot on 1. 2.

Commence every measure with right.

Feature—Two Sixteenths, One Eighth. Sounds TK Ta.

In this lesson we are working on Two Sixteenths and One Eighth note on the first count One An, made on one, two, of foot. Accent the eighth a little, not too loud. In the second measure across the sheet you have four eighth notes, some are crossed with one line, which makes two sixteenths instead of one eighth. Always play sixteenths RL no matter which note is crossed.

In the third measure across the sheet you have the two eighths tied together. Use a three stroke roll (five taps) and end on the second count Two with right. End roll with foot beat Two.

Learn to work clean and even and keep the foot beating steady time, that is the point you should watch very closely. Never hurry through the exercise, go slow and master every beat as you come to them. Count as you play 1—2— and you will soon overcome any and all the difficult beats and rolls.

You will note the accent V over the notes and you will find them over all the single notes. Play the sixteenths soft and strike the eighths a little heavy, it puts color in your work and makes the beats sound good.

You will note that the second beat changes down the sheet. Just watch the fingering and you will not have any trouble, but keep the eye one bar ahead so you can learn to read fast tempo.

As a rule you should crescendo each roll that ends on the 1. 2. but if the roll starts on the count One, Two, attack heavy like in No. 9. Strike it hard on the down beat Two and end lightly. You can make your rolls sound good with a little shading.

You will find that the main point in Ragtime and Syncopation is the accent V, which changes the beats. It is nothing more than a counter tap running through the sixteenths.

Play clean and even.

11
EXERCISE 4

Met. 120 $\frac{2}{4}$ Time Count as you play.

Always play same beat same way.

Keep time steady. Play clean.

| | | | | | | |
|----|----------|--|--|--|--|----------|
| 1 | Count | | | | | Repeat |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | Accent V | | | | | Practice |
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| 8 | Practice | | | | | Count |
| 9 | | | | | | |
| 10 | | | | | | |

¹² LESSON 5

March—One Step Time.

Count 1—2—.

Met. 120-126.

Foot on 1.2.

Commence every measure with right.

Feature—One Eighth and Two Sixteenths—Ta TK.

In this lesson we have the Eighth and Two Sixteenths to work on, and it sounds Ta TK and is played R RL on the first count One An. Watch the count. Foot on figures 1.2. in each bar.

These beats are used a great deal and should be played clean and even, no 2 taps with either stick, all single taps. Work smooth and keep time steady.

In the Third bar across the sheet we have the Left hand Drag off the sixteenth, just make two taps instead of one and end with Right on second count Two and you have the drag. This Drag is used in all the latest One Steps and Fox Trots, and it sounds good if played right.

Drags are not press rolls. A Drag is ended while a Press is made with one stick only. You must hear the two taps clear in a drag and you must learn to play them with either hand.


You will find this drag a very useful beat in fast time or like in the American Patrol. All the taps before the regular large note is made with Left hand, as it is a Left hand Drag. Let every tap be heard in a Drag.

You can use this Drag to advantage in fast gallops. When you play sixteenths they sound like you are playing eighths and you just drag the Left hand which connects the sixteenths and you can go as fast as anyone.

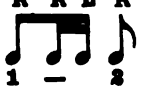
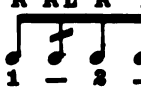
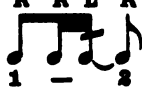
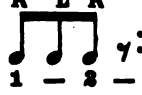













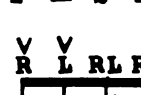

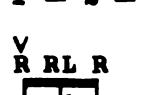



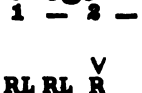
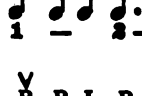
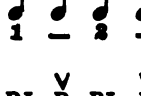
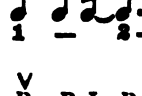
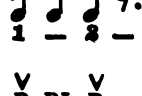
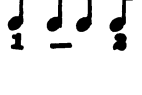
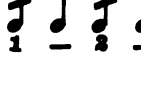
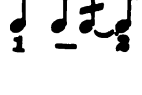
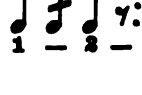
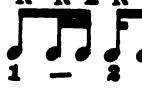
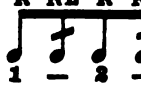
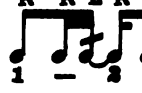
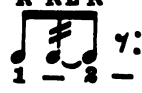





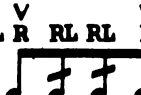




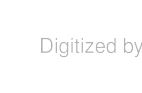

Speed is what we want, and must have, and we must finger the beats so we can get the speed, so instead of using the three stroke roll in a gallop, use the Left hand Drag and you can master any fast tempo. Just take it easy and play clean.

13
EXERCISE 5

Met. 120 $\frac{3}{4}$ Time. Count as you play.

Feature beat Ta TK 

Always play same beat same way.

| | | | | | | |
|----------|--------------|---|---|---|--|------------|
| | | V R R L R | V R R L R L | V R R L R | V R L R | |
| 1 | |  |  |  |  | Repeat |
| Count | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L | V R L R L R | V R R L R L | V R R L R | |
| 2 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R R L | V R R L R L R | V R R L R R L | V R R L R | |
| 3 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L R | RL R L R L | V R R L R L R | RL R L R | |
| 4 | Watch accent |  |  |  |  | Watch drag |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L R L | V R L R L R L | V R R L R L R L | V R R L R | |
| 5 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L | V R R L R L | V R R L R L | RL R L R | |
| 6 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L | RL R R L R | V R R L R L | V R R L R | |
| 7 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L L | V R R L R R L | V R R L R L L | V R R L R | |
| 8 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| Practice | | V R R L R L R | RL R R L R | V R R L R L R | V R R L R | |
| 9 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L R | LR R L R L R | V R R L R L R | V R R L R | |
| 10 | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R L R | V R R L R L R | V R R L R L R | V R R L R | |
| | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | |  |  |  |  | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| | | V R R L R | V R R L R | V R R L R | V R R L R | |
| | | | | | | |
| | | | | | | |

¹⁴ LESSON 6

March— One Step Tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature—Four Sixteenths and Left hand drag.

Here we have the Sixteenths to work on. Note the marks and play them single taps, as this is the key to all Ragtime and syncopation. Of course we can play them other ways as you will find in the back of the book, but I want you to master every beat, roll and drag, and they are all worked out in this form of fingering.

Accent the Eighth note as marked, keep the foot tap steady and count as you play. Repeat the four bars, it is better to play each strain four times over, then you have a regular strain in music as the choruses run about sixteen bars.

Quite a number of Drag writers are beginning to understand the value of the Left hand Drag, and they use it very often in One Steps and Fox Trots. It ties the notes together and keeps a good swinging rhythm in a dance number.

Play these sixteenths free and lightly and make them all sound alike, except when you wish to accent, then just strike a little heavy on the V. Get these taps nice and even, do not have one tap louder than the other, learn to work smooth and easy.

Watch the dotted notes, and accent them where you see the accent V marked. Do not spoil your work by pounding out the beats, but play them like you were a musician, use judgement at all times.

Lift the hands up free from the drum when you play sixteenths, so you can get a clear tap, make your work snappy. If you work on traps do the same way, speed you must have and working single taps is the way to get it clean and even.

A little practice does a world of good.

15
EXERCISE 6

Met. 120 $\frac{3}{4}$ Time. Play clean.

Watch Left hand drag, third bar.

Commence every measure with right.

| | | | | | |
|----|--|--|--|--|--------|
| 1 | | | | | Repeat |
| 2 | | | | | |
| 3 | | | | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | Count |
| 9 | | | | | |
| 10 | | | | | |

16
LESSON 7

March—One Step tempo

Count 1—2—

Met. 120-126

Foot on 1. 2.

Commence every measure with right.

Feature—Left hand Drags— Three Strokes.

Here we have a review in Eighths and Sixteenths, using the Left hand Drag and Three stroke Rolls to connect.

Watch the accent V and keep the foot beating two to a bar in each measure, catch the drags as they come. Do not change hands but play them as they come, they lay in perfect order.

Play the beats clean cut, as the accent V will show up better if you play the sixteenths soft. We have all kinds of mixed beats coming, but here are a few to start with so you can get a line on what to do when you see this beat in regular drum parts.

Of course we have to do a lot of filling in and the more we know about the Beats, Drags and Rolls the better we can FAKE and you should be a good FAKER to be a real up to date Dance Drummer, as they do not give them a part half of the time.

In No. 6 we have a little syncopation, if you note the Right and Left hand Drags in the second measure. This works out fine if you keep on going and do not change hands, just press enough to make two taps with either the Right or Left and you make the drag.

Keep moving the hands to sixteenth notes in No. 6 and press down as you come to the accent V but keep going until you play the four measures. Keep the foot on the count 1. 2, then try it over, and place the foot on the accent V with the drags.

We must learn to read anything they write and I have written plenty of the different beats—drags—triplets and rolls, and dotted notes mixed in a hundred different forms, just to teach you how to read these modern drum parts they write for Fox Trots.

Learn to read every measure correctly.

17 EXERCISE 7

Met. 120 $\frac{3}{4}$ Time. Play clean.

Mixed. beats. Watch Left hand drag also

Three Stroke roll. Make accent V stick out.

Count 1

Watch accent

Practice 8

Count

Repeat

Steady time

Met. 120 $\frac{3}{4}$ Time. Play clean.

Mixed. beats. Watch Left hand drag also

Three Stroke roll. Make accent V stick out.

Count 1

Watch accent

Practice 8

Count

Repeat

Steady time

¹⁸ LESSON 8

March or One Step tempo

Count 1 — 2 — .

Met. 120-128

Foot on 1.2.

Commence every measure with right.

Feature — Dotted Eighth on count One An.

In this lesson we have the Dotted Eighth note to work on played R LR R and sounds Tum T Ta, foot on the count 1.2. in each measure. These beats are used very often and should be played exactly right. Hold the first tap three sixteenths and left hand on last sixteenth on first half One An, end beat with right on second count two, with foot beat.

They are all the same down the sheet on the first half of the measure, the second half changes, just drop the left hand ahead of the right when it comes down on the count Two. Have your right hand and foot work together on the count 1.2.

The counting is very important, but if you can read at sight of course it is another thing. This explanation goes for the one who does not read very well and does not know exactly how this beat is executed.

Watch the accent V as it is very important too, to get the right sound of the beat, like in Ex. 2 first measure. Play in Spanish style, cut the notes off short, make it snappy.

In the Third measure we have the Left hand Drag off the sixteenth, remember two taps on the sixteenth and end with Right on second count Two. Do not change hands, just execute them as they come, raise the hands up free from the drum so you can get a good clean tap.

Watch every little mark and if you do not understand it read over the TEXT. Read the text before you play the exercise, it will help you to figure out the different beats etc.

Do your best on every engagement.

19 **EXERCISE 8**

Met. 120 $\frac{3}{4}$ Time. Count as you play.

Feature— Dotted Eighth on count One An.

Watch fingering. Play same beat same way.

| | | | | | | | |
|----|------------|--|--|--|--|--|----------------|
| 1 | Count | | | | | | Repeat |
| 2 | | | | | | | |
| 3 | | | | | | | |
| 4 | Play clean | | | | | | Keep time even |
| 5 | | | | | | | |
| 6 | | | | | | | |
| 7 | | | | | | | |
| 8 | Practice | | | | | | Count |
| 9 | | | | | | | |
| 10 | | | | | | | |

²⁰ LESSON 9

March on One Step tempo.

Count 1-2-.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Sixteenth and Dotted Eighth.

In this lesson we have the Sixteenth and dotted Eighth on the first count One An, foot on the figures 1. 2. in each bar. Just play this beat as you would two Sixteenths, only wait as you have an eighth rest between the Left hand tap and the second count Two. It will sound T Tum Ta. Watch the rest.

This beat ends on the Left hand and it does not matter what kind of a beat comes on the second half you play it the same as before. You get this beat often like in No. 7 where you cut them off short on the beat One, Two, and sounds T Tum T Tum.

Always measure the time with your foot and make your Right hand work with the foot beat, as you do all the counting with the Right. Be sure you keep the time steady, keep your ears open and do not drag or rush the time, steady—steady—steady.

Now in the Third measure across the sheet you have the FOUR stroke roll connecting the dotted eighth with the second count Two. Start this roll with Left and end with Right on count Two with foot beat. Just take roll as it comes, do not change hands, work natural, that's all.


When counting use the DOT as the An count, and it will make it easier for you to know exactly where the tap comes. The end of the roll in the third bar of No. 3 is the first tap of the two sixteenths. Do not play two eighths there, the roll connects but does not interfere with the beat.

Watch the second measure across the sheet, as the sixteenths are changed around a little to keep you reading. Work easy and count, and you will not have any trouble with any beat.







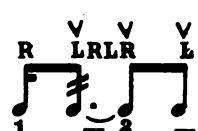






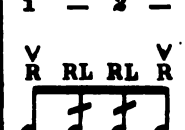

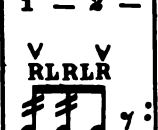

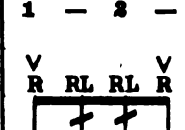
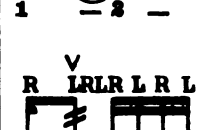
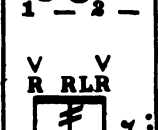
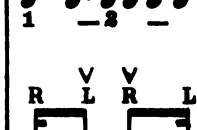
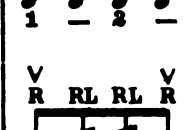

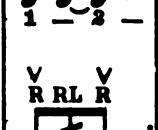



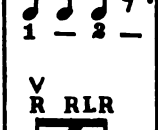


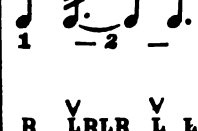

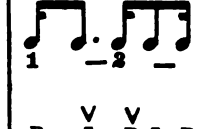
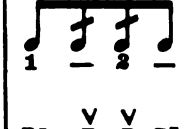
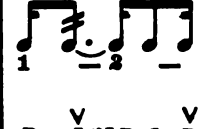
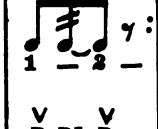
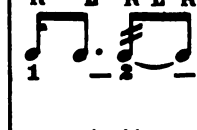
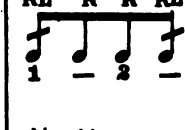
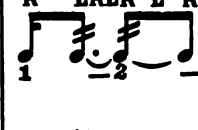
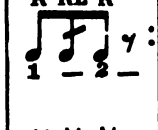

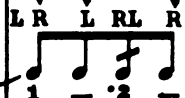






Do not forget to practice a little.

21 **EXERCISE 9**

Met. 120 $\frac{2}{4}$ Time. Count as you play.

Feature beat  T Tum, on One An.

Always play same beat same way.

| | | | | | |
|---------------|---|---|---|--|------------|
| 1 Count |  |  |  |  | Repeat |
| |  |  |  |  | |
| 2 |  |  |  |  | Play clean |
| |  |  |  |  | |
| 4 Accent V |  |  |  |  | Count |
| |  |  |  |  | |
| 6 |  |  |  |  | |
| |  |  |  |  | |
| 7 |  |  |  |  | |
| |  |  |  |  | |
| 8 |  |  |  |  | |
| |  |  |  |  | |
| 9 | | | | | |
| | | | | | |
| 10 | | | | | |
| | | | | | |

LESSON 10²²

March or One Step tempo.

Count 1—2—.

Met. 120-126

Foot on 1.2.

Commence every measure with right.

- Feature— Syncopated beat on First Count 1.

Now here we have a syncopated beat on the first count One An. Figure that you have four sixteenths on the first two counts and then omit the second Right hand tap, that will give the fingering RL L R—that is the full bar, the count An comes between the two Lefts. Have the foot come on the One, Two, count. Get it by sound thus— T Ta T Ta.

Accent the eighth in the middle, also the tap on the count Two. Keep the foot beat on the figures 1.2. in each measure and keep going, just omit the Right hand tap on up beat An.

We have the Three stroke roll in the second measure across the sheet. Watch them and always play them the same way, watch the accent V when executing roll. Do not forget the little crescendo, it makes your work neat and snappy.

Now in the Third measure we have the Left hand Drag off the sixteenth, always play this drag the same way when off the sixteenths. Take it easy and play them as they come, no cross hand work, just natural.


Never change the fingering of the beats as they never contradict, that is the main point of the system. All beats are taken from the eight sixteenths, and you play them single taps and just omit, according to the value of the note.

Note No. 8. Here you have two beats alike, play them the same way and count with your Right hand, it comes down with the foot beat on count One, Two, it never changes.

Watch this beat as it is hard to count right. Get it by sound.

23 EXERCISE 10

Met. 120 $\frac{3}{4}$ Time. Count as you play.

Feature syncopated beat 

Always play same beat same way.

Left drag

| | | | | | |
|------------|--|--|--|--|--------------|
| 1 Count | | | | | Repeat |
| | | | | | |
| 2 | | | | | Watch accent |
| | | | | | |
| 3 | | | | | Count |
| | | | | | |
| 6 | | | | | |
| | | | | | |
| 8 | | | | | |
| | | | | | |
| 9 | | | | | |
| | | | | | |
| 10 | | | | | |
| | | | | | |

²⁴ LESSON 11

March or One Step time.

Count 1 — 2 —.

Met 120-126.

Foot on 1. 2.

Feature— Bass Drum Exercise.

Three ways of working— Two hands—Foot.

Here is a very practical exercise, and one that will help you to master the things that are coming later. Get the foot working right, sometimes on the beat, sometimes off the beat, or on all four eighths in a measure.

You can play this exercise several ways, and they will all help you to master the bass drum beat. Play the eighths single taps RLRL first, this will help you to work the foot with the Left hand as well as the Right.

Then work all the four eighths with Right hand and accent V as it is written, then the Right hand and Foot will work together, then try all the eighths with Left hand and do the same way. Watch the bass drum as it will come with the accent V.

Play a long roll instead of the eighths and accent V just the same. In the roll your Right hand comes on each eighth in a bar, so you will have no trouble if you roll right, accent V with foot just the same. This is a good practice number for your roll. Unless you roll the right number of taps in a bar you will not be able to accent V properly, watch the roll.

Then play all eighths with Left hand on Tom Tom and Right hand on Cymbal lightly, on accent V, four beats to the bar with foot, this will give you the oriental effect and will help you to master any three beats at once.

Then play all the eighths with both hands at once, striking the Right hand on the count while you flam with the Left hand, then you are flamming the accent V. Of course you can strike any trap you wish to get different effects. Train the foot.

Play them slow at first, then work up to tempo.

25
EXERCISE 11

Bass drum Exercise.

Commence every measure with right.

Watch V accent. Met. 120 Play clean.

The image displays a 10-staff bass drum exercise. Each staff is numbered 1 through 10 on the left. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. Above many notes is a 'V' symbol, indicating an accent. The patterns are organized into measures by vertical bar lines. The exercise concludes with a double bar line at the end of the 10th staff. The notation is clean and professional, typical of a music manuscript.

²⁶ LESSON 12

March or One Step tempo.

Count 1 — 2 — .

Met. 120-126.

Foot on 1. 2 .

Commence every measure with right.

Feature— the Right and Left hand Drags.

In this lesson we have the Right and Left hand Drags to work on, just play two taps on the first sixteenth with Right and follow with Left on second sixteenth and keep going, foot on the count One, Two. Right hand drag in first bar and Left hand drag in third measure.

All down the sheet in the first measure you have all Right hand drags coming on the different counts. When they come on the count 1. 2. they start with Right, and if they come after the count they are Left hand drags like in third measure.

In second measure across the sheet we have the eighths and sixteenths just to keep you reading. All sixteenths here are RL, watch the accent V. Always accent the eighth note whether it is marked or not, as that is the proper note to accent, this will give you some color to your work. Foot on the 1. 2.

You can see the regular system now, by looking at the first and third measures. Note the drags in the first bar, first on the 1, second on the An, third on the 2, fourth on the An, then on the two Rights on first half, then on two Rights in second half, then three Rights, then four Rights, this gives you the drag on all the different eighths.

In No. 9 they come on the beat One, Two, then on the up beat An. These are used often in both One Step and Fox Trots. Play them clean and let the drag be heard, get the sixteenths even and snappy, and watch the foot beat. Do the same with the Left as you do with the Right.

Take it easy and work natural.

27 EXERCISE 12

Met. 120 $\frac{2}{4}$ Time. Count One An Two An.

Play clean and even. Keep steady time.

Right and Left hand Drags.

| | | | | | |
|-------------|--|--|--|--|--------|
| 1 Count | | | | | Repeat |
| 2 | | | | | |
| 3 | | | | | |
| 4 | | | | | |
| Watch drags | | | | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | Count |
| Practice | | | | | |
| 9 | | | | | |
| 10 | | | | | |

LESSON 13²⁸

March or One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Accented Sixteenth notes.

Here we have the Accented Sixteenth, all the V accents are struck with the Right hand, keep the foot beat on the One, Two, count in each measure. Play the taps clean and even and just let the accent V stand out a little louder than the other taps. Never play two taps with one stick, all single taps.

In No. 1 we start to accent the Beat One Two in each bar, then in No. 2 we accent the up beat An. All accents are with the Right hand, as all the four counts come with the Right.

In No. 3 we have the accent on the two outside eighths on the first count One and the second up beat An. This gives you the accent on the An One in each measure, foot on figures 1. 2.

In No. 4 we have the accent on the An Two or the two middle eighths, do not let it interfere with your foot beat. Keep foot beating strict time on the count 1. 2.

In No. 5 we have the accent changing. In a regular two bar rhythm you can use this accent anywhere and it is always good. Play all accents with Right hand and you will not get mixed up. Just count as you play and your Right hand is the lead.

In No. 6 we change them again, and you will find that you can place the V on any eighth you wish, to fit any of the One Step or Fox Trot melodies. Try to work the foot three ways on this exercise. First on the count 1. 2, Ragtime by placing foot on accent V, then JAZZ by using four taps with foot and accent V with Right as before.

Use muffled drums when you Jazz, not too loud.

29 **EXERCISE 13**

Met. 120 $\frac{2}{4}$ Time. Play clean and even.

Feature — Accented Sixteenths. Watch V.

Commence every measure with right.

| | | | | | |
|--------------|--|--|--|--|------------|
| 1 Count | | | | | Repeat |
| | | | | | |
| 2 | | | | | Play clean |
| | | | | | |
| Watch accent | | | | | Count |
| | | | | | |
| 6 | | | | | |
| | | | | | |
| 7 | | | | | |
| | | | | | |
| Practice | | | | | |
| | | | | | |
| 10 | | | | | |
| | | | | | |

³⁰ LESSON 14

March or One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature — Left hand drag and Right hand accent.

In this lesson we have the Left hand drags and the Right hand accents to work on. Watch the accent V and just drag with Left before the Right hand accent that's all.

We have the same accent formation here as we had in lesson thirteen and the drag is just added. This drag is very useful in all kinds of work and you can use it to advantage in fast tempos. Where the tempo is too fast to use a three stroke use the Left hand drag and get the speed.

We have got to do everything with the accent V and it does not matter where they place it, and you can fill up any Dance, One Step or Fox Trot with the accented Sixteenths as they always sound good. Try the foot the three ways on all of these exercises to give you control of accents, drags and any rhythm they want.

Learn to play the sixteenths fast, clean and even and then work in the accent V, then play over again and add the Left hand drag, then work foot on the accent V and keep changing around, you can play Right hand drag here too if you like. Play two bars Right hand drags, then two bars Left hand drags, just note the different way and how they sound.

Never strike the accent V too loud, just a little that's all so you can hear it a little above the other taps. You can always connect the four measures with a three stroke roll off the last eighth rest, play roll instead of rest.

Speed is what you want and here is where to start to get it, but do not forget the accent V. The drag is easy enough, just press a little with the Left as you come to the note, but keep going. Work natural and take it easy.

31 **EXERCISE 14**

Met. 120 $\frac{3}{4}$ Time. Keep time steady.

Feature— Left hand drag. Accent V Right.

Do not play drag loud. Feature accent V.

| | | | | | | |
|----|----------|--|--|--|--|------------|
| 1 | Count | | | | | Repeat |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | Watch V | | | | | Watch drag |
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| 8 | Practice | | | | | Count |
| 9 | | | | | | |
| 10 | | | | | | |

³² LESSON 15

March or One Step tempo.

Count 1—2—.

Met. 120-126

Foot on 1. 2.

Commence every measure with right.

Feature— Accent X on stick.

Now we have a little exercise to do on the sticks, to be played two ways. First by striking Left stick with Right and keep playing the sixteenth notes. After you strike the Left stick with the Right you strike down with Left hand tap followed by Right and so on. It is no easy matter to play this exercise clean unless you practice a little. Just strike the stick instead of the drum or some trap and keep the sixteenths even.

You have the same accent here as you had in lesson fourteen only you are working on the stick now. I am going to give you the regular Right hand accent for a few lessons so we can get the right idea of how they sound when placed on the different eighths. We can accent V on any TRAP just as well as on stick.

Now when you have this one down so you can play the sixteenths clean, then just add the Left hand drag ahead of the X and you have a new number to work on.

Most of the syncopation is done with Left hand as it comes after the count. All you do is accent as they come whether on the Right or Left, then we get them together and run from one into the other, and we syncopate the time, but if we want to syncopate on the stick we must change the fingering. Look ahead to lesson Forty-nine and there you will find the fingering to syncopate on the sticks. This lesson is just plain work.

You can do some very attractive work on a Dance job with No. 2 this exercise. Where the accent falls on the up beat An, use foot on the count One, Two, and stick on the afterbeat An and you have a good solid rhythm for dancing.

Work never kills it is worry.

33 EXERCISE 15

Met. 120 $\frac{2}{4}$ Time. Play clean and even.
 Accent x on Left stick. Strike with Right.
 Play sixteenths clean. Keep steady time.

| | | | | | | |
|----|----------|--|--|--|--|------------|
| 1 | Count | | | | | Repeat |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | Watch x | | | | | Play clean |
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| 8 | Practice | | | | | Count |
| 9 | | | | | | |
| 10 | | | | | | |

³⁴ LESSON 16

One Step tempo.

Count 1 — 2 —

Met. 120-126

Foot on 1. 2 .

Commence every measure with right.

Feature— Dotted Sixteenths Accented.

Here we have a little change from the regular sixteenths to dotted sixteenths and they should sound Ta T Ta T Ta. Play them like they sound and keep the foot on the One, Two, in each measure and accent V with Right hand.

We have the same accent formation here as we had in the previous lesson, working the accent with the Right all the time until we have mastered it on the different eighths.

Every measure should be executed clean and even with the foot on the count One, Two, in each measure. Remember you can change the foot beat and play it three ways, on the count One, Two, on the Accent V, and four taps to the bar for JAZZ

This exercise makes a very good rhythm for Dance music as it is used very often in both One Steps and Fox Trots. They like this dotted note rhythm, and you can flam the accent just like you do the sixteenths, FLAM WITH LEFT, then you can play it.

Play all taps clean, that is the point you should watch and you can change on to Wood or Cow Bell or strike any different trap on the V accent, keep time steady. After you get it down try to accent with Left hand and see the results. You have to work fast to flam the accents, but you can do it with practice.

You will never learn to read fast unless you play fast time.

35 EXERCISE 16

Met. 120 $\frac{3}{4}$ Time. Play clean and even.

Dotted Sixteenths Accented.

Keep foot on figures 1. 2. in each bar.

| | | | | | | |
|--|---|---|---|--|---|---|
| | $\overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L}$ | $\overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L}$ | $\overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L}$ | $\overset{V}{R} \overset{V}{L} \overset{V}{R} \overset{V}{L} \overset{V}{R}$ | <p>Count</p> <p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p> | <p>Repeat</p> <p>Watch V</p> <p>Count</p> |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |
| | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | $\overset{V}{1} \overset{V}{2}$ | | |

LESSON³⁶ 17

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature — Flam Sixteenths.

Now here we have one that will keep you busy trying to get the flams in, in time, but just stop a second and we will soon find out how to execute them the easy way.

Play all flams in this lesson with the Left hand and do all the accenting with the Right. Do it this way, play the sixteenths slow, and raise the hands up from the drum and just drop the Left hand in its place striking an up blow with the Left as the flam is coming up with the Left hand.

Just flam the first count One in each bar and work it slow until you get the right idea before you try it on both counts. It comes on the One, Two, count, do not try to flam hand to hand.

You see in No. 2 the flam is on the up beat An, it does not matter on which eighth it comes it is executed the same way. Always use the Left hand flam in fast numbers, just use the hand to hand flams on the eighths if they are single notes, like four in a bar.

Watch the accent, accent the V not the flam. The flam is a grace note and should not be struck loud. It is not the flam that is hard to play, but it is the LEFT HAND TAP that follows the flam. Just practice the FLAM TAP alone, tap with Left.

Just take two sixteenths and flam the first one and strike the Left that follows quickly, that is the point, then with a little practice you can keep the sixteenths going and flam where you like. All these flams come on the count, either the One or Two, or on the up beat An. Play them all the same way. Keep even time.

These are very fine beats to work on and when you master them you have got something.

37 **EXERCISE 17**

Met. 120 $\frac{3}{4}$ Time. Play clean and even.

Flam Sixteenths. Flam with Left hand.

Accent V with Right. Foot on figures 1.2.

| | | | | | | |
|------------------|----|--|--|--|--|-------------------|
| Count | 1 | | | | | Repeat. |
| | 2 | | | | | |
| | 3 | | | | | |
| Watch L. flam | 4 | | | | | Watch V accent |
| | 5 | | | | | |
| | 6 | | | | | |
| | 7 | | | | | |
| Play clean | 8 | | | | | Practice |
| | 9 | | | | | |
| | 10 | | | | | |

³⁸ LESSON 18

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot ad lib

Commence every measure with Right.

Feature— Foot work on Bass Drum

In this lesson we have the same accent V only the Bass Drum changes on the different notes. This lesson will give you control of the Bass Drum beat used in One Step and Fox Trots.

Accent V as it comes and play the Sixteenths soft so the accent can be heard plainly. Now there are three ways of using the Bass Drum beats that gives you the different rhythm. First take No. 1, here you have the foot coming on the count 1. 2.

In the No. 2 exercise you have the Bass Drum beat coming with the accent V, this is called Ragtime, then in No. 3 you have the foot beating four taps to the measure which is called Jazz.

In any exercise in either One Step or Fox Trot you can work the B. D. the three ways. If you play a song chorus three times over use the B. D. the three ways.

Start each exercise with a three stroke roll to give you the swing and when you repeat the four bars connect with a roll. Here you can see how the foot changes around to fit any melody you are playing.

In No. 1 you have the B. D. coming on the second and third accent. In No. 5 it comes on the first and third. In No. 6 they change from the count 1. 2. to the accent V, that is the way to change them, you can do it in every measure if you like.

Play this number on Ton Tom or both drums muffled and let the accent V stand out a little and you will have a real number. Change the beat about every two or four bars. Do not play same beat all the time.

Execute the Sixteenths even and watch the foot.

39 **EXERCISE 18**

Met. 120 $\frac{3}{4}$ Time. Watch foot beat.

Different ways of using Bass Drum.

Keep the time steady time. Single taps.

| | | | | | | |
|----|---------------|--|--|--|--|---------|
| 1 | Count | $\overset{V}{RLRLRLRL}$ | $\overset{V}{RLRLRLRL}$ | $\overset{V}{RLRLRLRL}$ | $\overset{V}{RLRLRL}$ | Repeat |
| 2 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 3 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 4 | Watch B. drum | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | Watch V |
| 5 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 6 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 7 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 8 | Practice | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | Count |
| 9 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |
| 10 | | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | $\overset{V}{\quad \quad \quad \quad \quad}$ | |

⁴⁰ LESSON 19

One Step tempo.

Count 1—2—.

Met. 120-126

Foot on 1. 2.

Commence every measure with right.

Feature— Syncopated Accents.

In this lesson we have the syncopated accents, this accent will change around in the different measures. In No. 1 we have the accent first with Right in first half of bar and Left hand on second half. Keep the sixteenths down soft.

Keep the time steady with B. D. and just let the V stick out a little louder than the others. Never change hands but play them single taps RLRLRLRL and pick V as it comes.

You see in No. 2 we have the Left hand accent on the first half and the Right hand accent on second half. Just play them as they come and you will soon learn to place the accent on any sixteenth at any time.

These exercises can be played in either One Step or Fox Trot tempo and you can accent V on any trap, Drum, Cymbal or Tom Tom. Keep this point in mind and keep going and strike the V on anything to keep things lively, move around fast.

Now in No. 6 we have two Right hand accents on first half and one Left hand accent on second half. Keep the foot on the beat One, Two, the first time you play the lesson, then go over it again and place foot with the accent V, then go over it again and place the foot on each eighth in a bar making four taps with foot, this gives it the JAZZ effect.

In No. 10 you have a very popular rhythm that is used by many banjo players. Start first with Right hand for two bars then change to Left hand in the last two bars, this syncopation you can use anywhere in any number.

Play clean and neat, take pride in your work.

41 EXERCISE 19

Met. 120 $\frac{2}{4}$ Time. Play clean and even.

Syncopated Accents, Right and Left hand.

Play light. Accent a little heavy.

| | | | | | |
|---------------------|--|--|--|--|----------|
| R-L 1 Count | | | | | Repeat |
| L-R 2 | | | | | |
| R-L 3 | | | | | Accent V |
| L-R 4 Play light | | | | | |
| R-L 5 | | | | | Count |
| R-R-L 6 | | | | | |
| L-L-R 7 | | | | | |
| L-R 8 Practice | | | | | |
| R-L-R 9 | | | | | |
| 10 | | | | | |

LESSON ⁴²20

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Right and Left hand Drags.

We have in this lesson the Right and Left hand Drags to be played as they come without changing hands in any measure. Play the sixteenths Single Taps RLRLRLRL and just press down a little, just enough to make two taps instead of one on any drag.

Your foot should work three ways on this exercise, no matter if it is One Step time or Fox Trot they are not so fast. If One Step it is just as easy to play a Drag as it is sixteenths, just keep on going and press a little on either hand as they come.

They must be executed clean or you lose the effect. Keep them even and do not overdo the accent part, just let the V stand out a little heavier than the other notes. Your work must be neat, make no work of drumming, work natural.

You can use this exercise on Wood or Cymbal and Sand Blocks and get very good results, as you do all kinds of syncopation here and you can mix them up to suit any melody. Try Sand Blocks in Fox Trot time, it will sound like a slow Sand Dance. Always play a Syncopated beat for two bars as a break or finish.

You can use Syncopated Drags any time in any One Step and they sound fine. You can work the accent V to suit yourself. You can play the same measure for six bars and end with a syncopated two bar break like the last two bars in No. 10.

Keep moving around, let them know you are on the job.

43 EXERCISE 20

Met. 120 $\frac{2}{4}$ Time. Count as you play.

Keep steady time. Accent V a little heavy.

Right—Left Drags, Syncopated time.

| | | | | | | |
|-----------|----|--|--|--|--|----------|
| Count | 1 | | | | | Repeat |
| | 2 | | | | | |
| | 3 | | | | | |
| | 4 | | | | | |
| R—L drags | 5 | | | | | Accent V |
| | 6 | | | | | |
| | 7 | | | | | |
| | 8 | | | | | |
| Practice | 9 | | | | | Count |
| | 10 | | | | | |

⁴⁴ LESSON 21

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with right.

Feature— Change of Fingering.

Here we have a different way of fingering the sixteenths. Of course there are several ways to do this and each has a little different rhythm. We must know them all.

You will find the other changes in Fox Trot time, as they work better in slow time. Get the first measure memorized first so you can finger them all alike, then we will start to accent the different notes to give us the different rhythms.

You will have to work a little fast here as you play some of the taps double. Get the first half of the bar so you will know that the two Rights come on the up beat An on the first count One An. Keep the foot beat on the count One Two.

After you get No. 1 so you can accent the Right hand and the foot working free, we will change the accent from five accents to three like they are marked in No. 2. This is a syncopated accent and you can strike it on any trap.

You will note that you accent with Right for the first six exercises and in No. 7 we accent the Left. Now remember we are featuring the accent in sixteenths. You can easily master any of these measures if you watch the fingering and get the swing of the accent, as it will come natural, with practice.

See No. 9. First bar accent V with Right, second bar accent V with Left, then the last two bars with Right again as this is a natural break, and you will use it very often.

Just take it slow at first, then work up to tempo.

45 EXERCISE 21

Met. 120 $\frac{2}{4}$ Time. Keep steady time.

Change of fingering the Sixteenths.

Watch double taps with Right V accent.

| | | | | | | |
|----|--------------------|--|--|--|--|----------|
| 1 | Count | | | | | Repeat |
| 2 | | | | | | |
| 3 | | | | | | |
| 4 | Watch fingering | | | | | Accent V |
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| 8 | Practice | | | | | Count |
| 9 | | | | | | |
| 10 | | | | | | |

LESSON ⁴⁶22

One Step tempo.

Count 1 — 2 —.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Feature — Four bar Breaks.

Now we have a few four bar breaks, used in both One Step and Fox Trot time and you may be called on most any time to fill in the four bars and you must be ready with some good beats, as it is a Solo for you, your chance.

You can play breaks on Drums, Wood Blocks, Rim of Bass Drum or strike several different traps while playing the break as long as you do not get out of time, any two bars is a break.

This lesson is mostly for your reading as you can work out some original breaks that may answer the purpose. Only work in good stuff, and make it sound good, not much open time.

You can play each measure on a different thing. Take No. 1, play first bar on Drums, second bar on Cow Bell, third bar on Cymbal and finish on Drums.

Learn a few of these measures by ear, then shade your work. Play sixteenths on Wood and accent V on Cow Bell. Change them around, watch foot work.

On a break is where you get a chance to shine a little so take advantage and do your best work in a break, make it neat and difficult. Work in sixteenths and triplets and cut your rolls off with a snap, finish with Cymbal and B. D. single taps.

When they are looking for a drummer who is wide awake they want one who can cut the breaks and JAZZ the breaks also, one who is thinking up something new, to keep the other fellow busy. Crescendo your rolls and work clean, keep steady time. COUNT.

Use good judgement in playing Breaks, they are Solos.

EXERCISE 22

Met. 120 $\frac{3}{4}$ Time. Watch your time.

Four bar "Breaks" Watch V accent.

Use foot ad lib.

| Count | Repeat |
|-------|--------|
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⁴⁸ LESSON 28

One Step tempo.

Count 1-2-.

Met. 120-126.

Foot on 1.2.

Commence every measure with Right.

Feature— Old Time Break.

Here we have ten different ways of playing the accent V without interfering with the fingering of the different beats. Note the Break at the top of sheet, it sounds Tum Ta Ta — Ta Ta.

Learn to execute the hand to hand flams as you can use them to perfection in either One Step or Fox Trot time, and nothing sounds like a good old solid rhythm, like the Hand to Hand flams.

First we accent the V Hand to Hand flams and keep the foot coming with the Right hand on the beat One, Two, in every measure. Do not play the flams heavy, just the V accent is loud.

Next we have the Break worked in Eighths and Sixteenths. Let the accent V stand out as that is the feature of this lesson.

In No. 3 we have the Break connected with a three stroke roll. The roll does not interfere with the accent V because the roll connects the two eighths and you always end roll with Right so you will have no trouble here.

In No. 4 we work the Break with Left and Right hand triplets, play them as they come and watch the V, not too loud.

In No. 5 we have all sixteenths, and the Right hand always comes on each eighth in the bar, so you just strike the V with Right and keep going.

No. 6 is mixed with Eighths, Sixteenths and Three Stroke rolls, let the accent V stick out, it comes natural.

In No. 7 we have the Left hand DRAG into the accent V and we connect the measures with a three stroke roll.

In No. 8 play accent x on stick and connect second and third bars with three stroke roll.

In No. 9 play dotted sixteenths and accent V as it comes—Right.

In No. 10 we have all triplets and you accent V Right and Left hand as they come. The Left hand comes on the up beat An when playing all triplets. Keep steady time. Practice a little.

49 **EXERCISE 23**

Met. 120 $\frac{2}{4}$ Time. Keep steady tempo.

Featuring accent V in two bars.



| | | | | |
|----|--|--|--|--|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |
| 6 | | | | |
| 7 | | | | |
| 8 | | | | |
| 9 | | | | |
| 10 | | | | |

⁵⁰ LESSON 24

One Step tempo.

Count 1-2-.

Met. 120-128.

Foot on 1.2.

Commence every measure with Right.

Feature—Beat TK Ta TK Ta Flam accent V.

In this lesson we are going to feature the Left hand flam on the accent V, and the beat we use is two sixteenths—one eighth note. The foot on the count One Two in each measure.

I want you to get a line on the system of flaming the eighths and if you will note the accent V you can see the system in the first five exercises. I have worked it out, so you can flam any eighth at any time very easily.

In No. 1 Flam on the beats One, Two, with the accent V and it does not matter whether you flam the eighths or sixteenths, they all come on the eighth just the same.

In No. 2 you have the Flam on the up beat An. The Flam is executed with the Left, and you accent V with Right. Get the beat nice and even and it must sound TK Ta TK Ta, get the sound right and it will help you to master the Flams.

In No. 3 you have the Flam accent on the up beat An, also on the down beat Two, or the two middle eighths. Keep the time steady and raise the hands up so you can flam easy.

In No. 4 you have the accent V on the two outside eighths, on the count One, then on the last up beat An, this gives you the accent on the An One in each measure. You will find these beats very effective in regular Dance Music.

In No. 5 you flam all four eighths or all four counts 1-2-. This works fine in slow JAZZ, remember you can use the foot three ways in this lesson, on the count One, Two, on the accent V and then JAZZ by playing four taps with foot, one on each eighth.

Practice will master any of them.

EXERCISE 24

Met. 180 $\frac{3}{4}$ Time. Play beats clean.

Flam the accent V in every bar.

Flam with Left hand, accent V with Right.

| | | | | | |
|-------------------|--|--|--|--|---------|
| 1 Count | | | | | Repeat |
| 2 B.D. | | | | | |
| 3 | | | | | |
| Learn system 4 | | | | | Watch V |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| Practice 8 | | | | | Count |
| 9 | | | | | |
| 10 | | | | | |

⁵²
LESSON 25

One Step tempo.

Count 1-2-.

Met. 120-126.

Foot on 1.2.

Commence every measure with Right.

Feature—beat Ta TK Ta TK. Flam accent V.

Here we have a different beat to work on, one Eighth and two Sixteenths. Play same beat same way in every measure. Play as clean as possible and work free and easy, do not grip the sticks, hold them so they will work freely.

Keep the foot on the beat One, Two, in each bar and accent V with Right and flam with Left in all of these numbers. Always flam the Sixteenths with the Left hand as it is the natural way to flam a tap, and accent V with Right, clear tap.

Here you have the same formation of the accents and flams, only the beat changes. Some of them come very quick, but just raise the hands up high enough so you can drop the flam in its place and you will have no trouble.

These beats work fine in Fox Trots and always hear the flam as that is the effective part. You can use the JAZZ sticks or Switches on these numbers and get good results. Take it slow and play all the beats clean and let the accent V stand out.

Just remember what you are trying to do, then do it as neat as you can. Of course you can play these beats on traps or you can play the beat without. Flam with Left hand in Fox Trot time and accent V with Right on some other trap, mix them up.

Just work natural, do not make work of drumming.

53 **EXERCISE 25**

Met. 120 $\frac{2}{4}$ Time. Play clean and even.

Flam accent V. Play same beat same way.

Flam with Left. Accent V with Right.

| | | | | | |
|----------|--|--|--|--|-----------|
| Count 1 | | | | | Repeat |
| B.D. | | | | | |
| 2 | | | | | |
| 3 | | | | | |
| Flam V 4 | | | | | Play even |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| Count 8 | | | | | Practice |
| 9 | | | | | |
| 10 | | | | | |

LESSON ⁵⁴26

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Feature—Beat Ta TK TK Ta. Flam accent.

Here we have another beat with eighths and sixteenths and we are featuring the flam accent V. If you will note carefully you will see that we have four beats to work on, that is working on two eighths and four sixteenths in each measure.

The first one was in lesson Twenty-four, and the second in lesson Twenty-five. Twenty-six and Twenty-seven will complete the set of four beats. Know how to execute the beat first, then accent V, then add the flam. Keep the foot on the beat One Two in each measure.

They must be played clean and even and the foot must keep steady time and the accent V stand out. Accent V not the flam, the accent is with the Right hand while you play flam with Left.

You will find these to be a little tricky at first, but with a little practice you can soon overcome any beat written. Play them slow at first, then gradually work up to a faster tempo.

This is a good Oriental beat and in fact you can use it in a hundred different places, for Vamps or Breaks, single taps. Be sure that you get the right sound Ta TK TK Ta and play it like it sounds with foot on One, Two.

Learn to play this beat with Left hand only and accent V on cymbal with Right hand and keep foot on One, Two, and you have a regular Oriental beat.

Try to play your next job better.

55 **EXERCISE 26**

Met. 120 $\frac{2}{4}$ Time. Play clean and even.

Feature Flam. Accent V. Count 1-2-.

Flam with Left. Accent V with Right.

| | | | | | |
|-----------|---------------|---------------|---------------|---------------|-----------|
| | V R R L R L R | V R R L R L R | V R R L R L R | V R R L R L R | |
| Count 1 | | | | | Repeat |
| 2 | | | | | |
| 3 | | | | | |
| Flam L. 4 | | | | | Accent R. |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| Count 8 | | | | | Practice |
| 9 | | | | | |
| 10 | | | | | |
| | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |

⁵⁶ LESSON 27

One Step tempo.

Count 1-2-.

Met. 120-128.

Foot on 1. 2.

Commence every measure with Right.

Feature — Flam accent V.

Here we have the last one of the set of four beats, with Two eighths and Four sixteenths. This beat is a good one to use whether you can flam the accent or not, but stick at it until you can flam every accent as it is written, as these beats tell the story of real drumming.

You hear drummers use them and wonder what kind of a beat it is, as they do sound good when executed right and you will use them often in your work after you have mastered the flams.

This beat sounds TK Ta Ta TK, the sixteenths being on the outside of the two eighths, fine for Vamps or Oriental beats. In regular Oriental beats the sixteenths should be played double taps, this way, two Rights, two Lefts, but this beat is played single taps so we can flam the accent V.

Do not use double taps in this lesson, as we get them later on in regular form, when we have nothing but Oriental beats. We must be able to play any kind of a beat nowadays as they want something new every day, as we hold the rhythm they look to us for the different rhythms.

Banjo players are always watching the drummer for beats and we have got to keep him worried by changing them around so he cannot learn our beats. The drum is the real rhythm instrument. The Indians used Tom Toms long before they had melody to dance by. Rhythm is what they want and we must give it to them.

They never tell you how much good you do them.

57 EXERCISE 27

Met. 120 $\frac{3}{4}$ Time. Play clean and even.

Flam accent V. Keep steady time.

Flam with Left. Accent V with Right.

| | | | | | | |
|-------|----|--|--|--|--|----------|
| Count | 1 | | | | | Repeat |
| | 2 | | | | | |
| | 3 | | | | | |
| | 4 | | | | | |
| 5 | | | | | | |
| 6 | | | | | | |
| 7 | | | | | | |
| Count | 8 | | | | | Practice |
| | 9 | | | | | |
| | 10 | | | | | |
| | | | | | | |

58
LESSON 28

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Change of fingering. Watch this one.

Here we have the Oriental beats played double taps. This may be the way you finger the beats, and it will help you to know the different changes, as this is another rhythm.

The point is to watch the accent V and play the sixteenth this very soft to get the proper effect. Keep the foot on the beats One, Two, in every measure, as the time must be steady.

This is a regular Oriental number and the taps on a real Oriental drum are played with the bare hands, and you use no flams. Play clean cut and let the V stand out.

Some can play better with the Right hand than the Left, but it does not matter which hand you use as long as you have a system of doing things. If you work with Left hand mostly have the Left hand come with the foot beat on the count One, Two, in every measure, the system works out just the same. Always play same beat same way, no matter which hand you start with.

Play these beats on Bass drum with Tympanie sticks and get the real effect, never play the sixteenths loud, just the V.

You have the same beats here as you did in the previous lesson only they are executed differently. Note Nos. 1, 3, 5, 9. You see you are working on the two eighths and four sixteenths just the same. Learn everything you can about drumming. Go and listen to other drummers and then you will know where you stand.

Do not knock the other fellow, see that you keep up.

59 **EXERCISE 28**

Met. 120 $\frac{3}{4}$ Time. Play beats even.

Oriental beats. Play sixteenths double taps.

Accent the Eighth in every measure.

| | | | | | | |
|------------|------|--|--|--|--|------------|
| | | | | | | |
| Count 1 | B.D. | | | | | Repeat |
| | | | | | | |
| 2 | | | | | | |
| | | | | | | |
| 3 | | | | | | |
| | | | | | | |
| Accent V 4 | | | | | | Play clean |
| | | | | | | |
| 5 | | | | | | |
| | | | | | | |
| 6 | | | | | | |
| | | | | | | |
| 7 | | | | | | |
| | | | | | | |
| Count 8 | | | | | | Practice |
| | | | | | | |
| 9 | | | | | | |
| | | | | | | |
| 10 | | | | | | |
| | | | | | | |

⁶⁰ LESSON 29

One Step tempo.

Count 1 — 2 —.

Met. 120-126.

Foot on 1. 2 .

Commence every measure with Right.

Feature— Oriental Tom Tom beats.

In this lesson we have the Double Taps played in Oriental style, that is, play the sixteenths double taps RR LL as they come. Follow this style of fingering the Oriental beats.

The RR comes on the count One Two while the LL comes on the up beat An. They all work in two measure rhythms, you can use foot on the beat One, Two, if you like.

Use these beats on Tympanie or One drum with two sticks, or two separate Tom Toms, or you can play the double taps with Left hand and accent eighth on Cymbal, which makes a good effect.

Do not be afraid to work in the different beats as that is the effect you want, and that is what pleases the ear. Change them about, or you can use the same beat, either one measure over and over, or take the two measures and play them over. They work well either way, clean taps is what you want.

Raise the hands up clear from the drum so you can make a good clear tap whether single or double, play B.D. very soft.

Try a four measure vamp, that is take the first two bars of No. 1 and the first two bars of No. 2 and work them out and work in a four bar strain, just change them around.

There are so many ways to change and to use these beats, just work out the different combinations yourself.

61 **EXERCISE 29**

Met. 118 $\frac{3}{4}$ Time. Keep time even.

Play Sixteenths double taps, RR LL etc.

Oriental Tom Tom beats.

| | | | | | | |
|-------|---|---------|---------|---------|----------|---------|
| Count | 1 | | | | | Repeat |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | 1 - 2 - | |
| 2 | | | | | Accent V | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 3 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 4 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 5 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 6 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 7 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 8 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 9 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |
| 10 | | | | | Practice | |
| | | 1 - 2 - | 1 - 2 - | 1 - 2 - | | 1 - 2 - |

⁶² LESSON 30

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Feature— Two measure Vamps.

Now here we have a few different Oriental beats that should be executed SINGLE TAPS, and strict attention should be paid to the accent V.

To get the real effect out of these beats, just play on muffled Snare-drum or Tom Tom and play all the sixteenths soft and let the accent V stick out clear, but not too loud.

Use your ~~lympanie~~ sticks on Bass-drum or Snare-drum and lay a loose piece of paper on head and play on the paper if you want to get the real effect of an Oriental drum, try it.

You will note the different beats as you run down the sheet and the idea is to play the two measures over and over, a solo for TomTom, to work in either Vamps or Breaks or some soft slow Fox Trot. Keep the same beat going all through the number.

You can play them on Drums, Wood-block or Sand-blocks, anything that will give a short response. Make them very staccato and play them clean cut and lay on the accent V.

You see we have a change in the beats, Sixteenths and Eighths, Dotted Eighths and Sixteenths, Triplets and Sixteenths, Dotted Sixteenths and Triplet, also Double Triplets, play all clean.

Play same beat over and over, two bars make one figure, then repeat them. Keep all other taps down soft except accent V.

63 EXERCISE 30

Met. 120 $\frac{2}{4}$ Time. Watch V accent.

Feature Oriental Vamps or Breaks.

Play taps clean. Use Tom Tom, Single taps.

| | | | | | |
|----------------|--|--|--|--|-----------------|
| Count | | | | | Repeat |
| 2 | | | | | |
| 3 | | | | | |
| Watch vamps | | | | | Watch breaks |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| Count | | | | | Practice |
| 9 | | | | | |
| 10 | | | | | |

64
LESSON 31

One Step tempo.

Count 1 — 2 — .

Met. 120-126.

Foot on 1. 2 .

Commence every measure with Right.

Feature—Triplet on first count One An.

Now we have the Triplet to work on, and this one starts with Right hand on the first count One, ending with Left on up beat An, accent V with Left hand. This Triplet always starts with Right when it comes on the count One, Two.

In the second measure we have the Eighthths and Sixteenthths mixed a little to keep you reading and watching the accent V. Play the Triplets clean and even.

In the third measure we have the Four-stroke roll off the Left hand ending on the second count Two with Right. You can make this a Three-Stroke roll and start with the Right and end with Right, but it is easier to make a Four-stroke or Triple roll.

Play this lesson up to tempo so you will know how fast to play the Triplet. It will come fast and it must be played clean. Accent the Left hand on V, keep the foot beat on the count 1. 2. It may take a little time to master this lesson, but this beat is used so often that you should know it now. It is used in all Fox Trots and Marches also One Steps and in any fast number.

Play them slow at first until you can execute them properly, then you can gradually work up to regular tempo, but, do not hurry the time, take it easy and watch the beats as they come, as each beat is made on one tap of the foot.

Get the rhythm, that is the point, and then work in that and you will find how easy it is to play Triplets instead of Sixteenthths in dance time. Practice Triple rolls.

Spend a little time on practice.

65 EXERCISE 31

Met.120 $\frac{3}{4}$ Time. Count as you play.

Feature—Triplet on first beat One An.

Play same beat same way. Play clean.

| | | | | | | | | |
|-------|----|--|--|--|--|--------|----------|----------|
| Count | 1 | | | | | Repeat | | |
| | 2 | | | | | | | |
| | 3 | | | | | | | |
| | 4 | | | | | | Accent V | |
| | 5 | | | | | | | |
| | 6 | | | | | | | |
| | 7 | | | | | | | |
| | 8 | | | | | | | Practice |
| | 9 | | | | | | | |
| | 10 | | | | | | | |

⁶⁶ LESSON 32

One Step tempo.

Count 1 — 2 —.

Met. 120-126

Foot on 1. 2.

Commence every measure with Right.

Feature— Triplet on Up beat An Two.

Here we have the Triplet on the Up beat An. Start Triplet with Left and end on second count Two with Right foot on the 1. 2. in each measure. Start every measure with Right and pick up Triplet with Left hand and have the foot and Right hand fall together on the count One, Two.

Now if you do not get this at sight, just stick on it until you master the Triplets as they are the best beats we use and it takes a real drummer to play them correctly. Play them clean and even and watch the accent V.

In the second measure across the sheet we have the three stroke roll to fill in, just to give you the difference between executing Triplets and running into thirty-second notes or roll. You know it is quite a trick to know the difference and to show it in your playing. Look at No. 5. Here you have one Eighth, then Triplet, then you run into Sixteenths on the second count Two An, that is the point to know the difference between the Triplet and the Sixteenths.

Learn to give each note its real value, as the time goes on. Know how to measure them properly, no matter what time you are playing. Keep at the Triplets until you master them.

Look at the third measure where you have the DRAG off the Triplet, work quick here. You will find this one a little tricky and also fast work with Left. Just lift the hands up when you execute Triplets and come down with the Left and finish DRAG with Right on second count Two.

Never turn a page until you can play all that is on it.

EXERCISE 32

Met. 120 $\frac{3}{4}$ Time. Count as you play.

Triplet on Up beat An. Play clean.

Start Triplet with Left hand.

| | | | | | | |
|------------|----|--|--|--|--|----------|
| Count | 1 | | | | | Repeat |
| | 2 | | | | | |
| | 3 | | | | | |
| Play clean | 4 | | | | | Watch V |
| | 5 | | | | | |
| | 6 | | | | | |
| | 7 | | | | | |
| Count | 8 | | | | | Practice |
| | 9 | | | | | |
| | 10 | | | | | |

⁶⁸ LESSON 33

One Step tempo

Count 1—2—.

Met. 120-126

Foot on 1. 2.

Commence every measure with Right.

Feature— Triplet— Dotted Sixteenth.

Now for a change we have the Triplet and dotted Sixteenth on the first count One An. One tap of foot and you finish the beat ending on the second count Two with Right and foot.

Dot the Sixteenth, do not play two Sixteenths straight as it will not sound right for this beat. This beat is used more than any other in dance work or for imitating dance steps. Play it clean and even and hold the rhythm.

Always play same beat same way, whether it comes on the first count One An or on the second count Two An like in No. 6. Accent the Left hand on the up beat An every time you play this beat.

In the second bar we mix the Sixteenths and Three-stroke roll for a change. You get them every way and that is the way I want you to learn to read them, no matter how they write them. Learn to read correctly, it pays in the long run.

Watch the accent V in this number, you may play the beat right but, unless you accent the V in its place you lose the best part of the beat. You have in the third measure the same beat only it comes on the second half of the measure. Play it like you did in the first measure on the One An. Never change hands on a beat or you will have trouble getting into the rolls.

You will have plenty to do to work these beats into the regular music, but they sound good anywhere you use them, so play them every time you get the chance, you can work on traps. Play one half of bar on one trap and the other half on another.

Never turn a page until you can play all that is written.

69 **EXERCISE 33**

Met. 120 $\frac{2}{4}$ Time. Play clean and even.

Watch fingering on first count One An.

Always play same beat same way.

| | | | | | | |
|-------------|----|--|--|--|--|----------|
| Count | 1 | | | | | Repeat |
| | 2 | | | | | |
| | 3 | | | | | |
| | 4 | | | | | |
| Hold rhythm | 5 | | | | | |
| | 6 | | | | | |
| | 7 | | | | | |
| | 8 | | | | | Practice |
| Count | 9 | | | | | |
| | 10 | | | | | |

70
LESSON 34

One Step tempo.

Count 1—2—

Met. 120-126.

Foot on 1.2.

Commence every measure with Right.

Feature— Double Triplets.

Here we have the Double Triplets on the first beat One An played on One tap of bass drum. Start Triplet with Right and accent up beat An on Left and end with Right on second count Two.

Here is where you can work up some fine rhythm beats and with a little practice will give you execution that will carry you through a lot of difficult beats that you will run across in Standard music. Keep the foot and Right hand working together on the count One, Two in each measure.

You can learn real drumming here by starting to master the double Triplets, then it will become easier to keep on going until you are playing twelve notes to a bar instead of sixteenths where you play eight to the bar. You will use Triplets more in your work when you get them down clean and even.

They also fall on the second half of the third measure, play them the same way as you did on the first half, no change in the fingering. Play then clean and fast, watch accent V.

Just work in the second measure with eighths and sixteenths so you can learn the difference between the Triplets and the Sixteenths. Look at No. 5. Here you get them both in the same measure, remember the Sixteenths are slower than the first half of the bar.

When playing No. 8 do not dot the Sixteenth but play two taps with Left hand. This is a good exercise for your execution and will do you a world of good to work it up to regular One Step tempo, good and lively.

You will never get anywhere unless you work hard.

71 EXERCISE 34

Met. 120 $\frac{3}{4}$ Time. Play clean.

Double Triplets on first count One An.

Play single taps. Foot on count 1. 2.

| Count | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|-------|---|---|---|---|---|---|---|---|---|----|----------|
| | | | | | | | | | | | Repeat |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | Practice |
| | | | | | | | | | | | |
| | | | | | | | | | | | |
| | | | | | | | | | | | |

⁷² LESSON 35

One Step tempo.

Count 1—2—

Met. 120-130.

Foot on 1.2.

Commence every measure with Right.

Feature—Accented Triplets.

In this lesson we cannot say too much, as it is very valuable to anyone who plays drums. As the execution is the one thing that we all try to master as soon as possible, we all like to know how the other fellow does it, so I am going to try to explain just how to master any and all of this lesson.

In the first place you must not change hands but play all single taps, RLR LRL RLR LRL just plain taps and by just accenting the first tap of each group of three notes you have the key to the rhythm and execution. Do not play two taps with either stick, watch this point, and play all SINGLE TAPS.

Just like playing sixteenths only you accent V a little louder than the other taps. Keep the foot on the beat 1.2. in each measure and be very careful that you do not play the foot every time you accent the V, it is catchy, so look out. Play foot with the Right hand accent like in No. 1.

After you have looked over the first exercise, note the second, and you will see that the accent V changes. It comes on the beat One, Two, in first bar and on the up beat An in the second. Play one measure accent with Right and then accent Left in other measure and keep repeating your number until you can accent the V with ease and keep foot on count 1.2.

The accent V will change in each number, so as to give you control of all accenting, then we have a regular rhythm that will run through the Triplets as in No. 4.

You can work out any Jig or Reel here in $\frac{3}{4}$ time or you can beat four beats with foot and you change to $\frac{6}{8}$ time regular Jig and Reel time. No limit to speed, go as fast as you can, but play Triplets clean and let the accent V stand out clearly.

Get this one down quick as you will need it later.

73 **EXERCISE 35**

Met. 120 $\frac{3}{4}$ Time. Play clean.

Accented Triplets. Watch V.

Foot on figures 1. 2. Keep steady time.

| | | | | | |
|----------------|--------------------------------|--------------------------------|--------------------------------|----------------------|-----------------|
| 1 Count | V3 V3 V3 V3 RLR LRL RLR LRL | V3 V3 V3 V3 RLR LRL RLR LRL | V3 V3 V3 V3 RLR LRL RLR LRL | V3 V3 V RLR LRL R | Repeat |
| | V3 3 V3 3 | 3 V3 3 V3 | V3 3 V3 3 | 3 V3 V | |
| | V 3 3 V | V 3 3 V | V 3 3 V | V3 V3 V | |
| | V 3 V V | 3 V 3 V | V 3 V V | 3 V V | |
| Single taps | V V 3 V | V 3 V | V V 3 V | 3 V V | Watch accent |
| | V 3 V V | 3 V V 3 | V 3 V | V V | |
| | V V 3 3 | V V 3 3 | V 3 3 V | V V | |
| | V 3 V 3 | V V V | V V V | V V V | |
| Practice | V3 V3 V3V V3 | V3 V3 V3V V3 | 3 V3 3 V3 | V3 V3 V | Count |
| | V 3 V3V V3 | 3 V 3 V | V V3V V3 | V V | |
| | V 3 V3V V3 | 3 V 3 V | V V3V V3 | V V | |
| | V 3 V3V V3 | 3 V 3 V | V V3V V3 | V V | |

⁷⁴ LESSON 36

One Step tempo.

Count 1—2 —.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Feature— Different Dance Imitations.

Now here we have a few Dance imitations to be played on Sand-blocks, Clog-mallets, Jazz-sticks or Leather straps. The accent V is most important in dance imitations.

Try these numbers on Sand-blocks, do not rub too hard but lightly, and you will get better results. Take them slow and keep tempo even and let the accent V stand out.

The second set of four dances are Clogs and should be executed with regular Clog-mallets on floor, not Wood-block. Make it sound like a hard shoe Dance. Accent V strong.

This set can be played lively but not too fast, as the steps must be heard clear and distinct. Remember you are imitating the regular steps and you can start at No. 1 and work all four of the regular sets in one dance.

Now in the Drag, Buck or slow Eccentric dance, they are very slow but strict time, and the accent V must stand out strong as the V sounds the same as a heel striking the floor. The other taps should be very soft, keep that slow swing to the dance and keep your rhythm even.

Now in the last set we have the Irish Reels and Jigs, you can go as fast as you like. You can place foot beat on the One, Two, or you can play foot four taps to the bar and make it $\frac{6}{8}$ time. Keep the Triplets even and clean and let the V stand out.

Read as they are written, regular Dance steps.

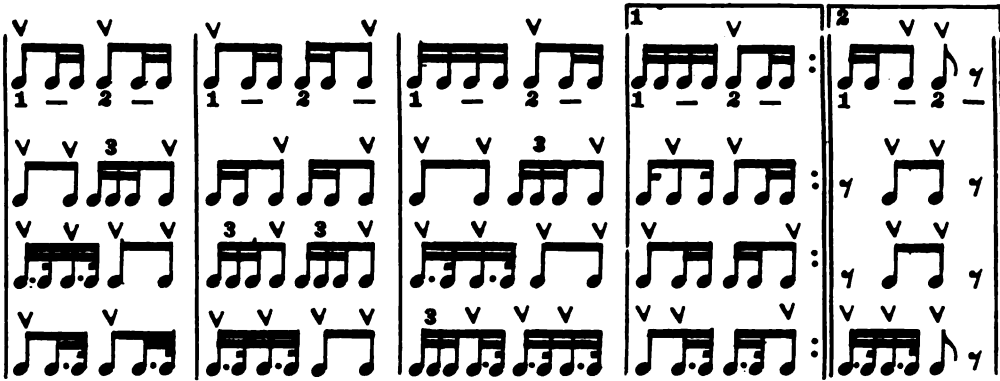
75 **EXERCISE 36**

Count as you play 1-2-.

All $\frac{2}{4}$ Time. Dance imitations.

Just take it easy and use judgment.

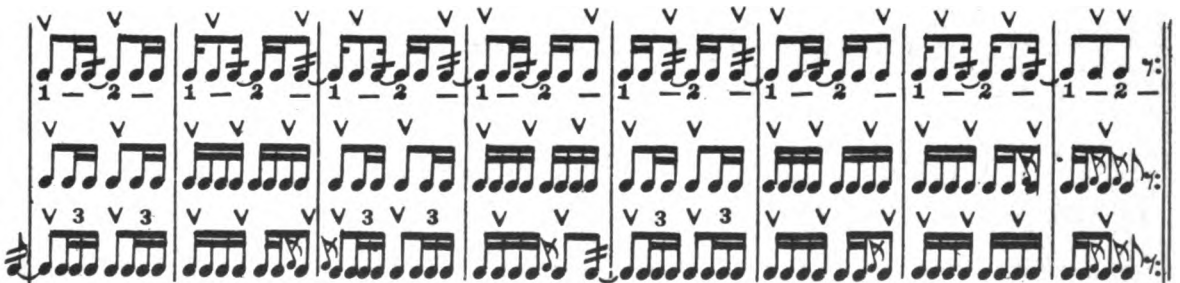
SAND PAPER



CLOG DANCES



DRAG BUCK DANCE



IRISH REELS (watch accent V.)



LESSON 37⁷⁶

One Step tempo.

Count 1—2—.

Met. 120-126.

Foot on 1. 2.

Commence every measure with Right.

Feature— Subtracting Sixteenth Notes.

In this lesson we have Subtraction, that is just omit notes where rests are marked and play the others as they come. Remember you are working on the Eight sixteenths to a measure and when you have a Sixteenth rest with two flags, you omit one note or tap and when you have an Eighth rest, one flag, omit two taps. Just work on this principal and you can easily master this number.

As the Sixteenths are never marked, we must know just where they lay. No matter what tempo we are playing we figure on single taps. Sometime we play these numbers with both hands on different traps, then we play four with each hand LLLL RRRR when we change on traps, learn them all ways.

Learn to read them the way they are, is the point and we must have a guide and that guide is your Right Hand, as it comes on the count One An Two An in each measure. If you have a rest on the first count One, the last half of the One is played with the Left and so on.

The Left hand always follows the Right and it comes after the count 1^m 2^m in each bar. You can easily figure out any bar here by looking at the top of the sheet, there you see the Eight sixteenths and when you have a rest just omit and pick up the other sixteenths as they come.

Look at No. 3. Here you omit the Right on the first count One, follow with LRL on other three sixteenths, then on second count Two you omit the RL and play RL on the up beat An. They all work the same way.

In the last number I just put it in for a change, there you play the sixteenths double RR LL RR LL but the two Rights are on Bass drum and the two Lefts on Snare drum muffled.

It takes time to learn to drum right.

77 EXERCISE 37

Play with both hands simultaneously.

Play bass drum on figures 1. 2.

Watch fingering. (Subtraction.)

| | | | | | |
|-------------|-----------|-----------|-----------|-------|----------|
| | RLRL RLRL | RLRL RLRL | RLRL RLRL | RLRLR | |
| 1 | | | | | Repeat |
| Coant | | | | | |
| | | | | | |
| 2 | | | | | |
| | | | | | |
| 3 | | | | | |
| | | | | | |
| 4 | | | | | Subtract |
| L follows R | | | | | |
| | | | | | |
| 5 | | | | | |
| | | | | | |
| 6 | | | | | |
| | | | | | |
| 7 | | | | | |
| | | | | | |
| 8 | | | | | Practice |
| Count | | | | | |
| | | | | | |
| 9 | | | | | |
| | | | | | |
| 10 | | | | | |

⁷⁸ LESSON 38

One Step tempo.

Count 1 — 2 —.

Met. 120-126.

Foot as written

Commence every measure with Right.

Feature — Four bar Beats.

Here we have a few exercises to work on in regular One Step tempo, and you should know how and where to use them. They write some like this, then again, it is up to you to fill in and you can do it very nicely with these beats.

Learn to work quick and accent clean and keep the foot beat as written. You can play foot on the One, Two, in the Voice or first Verse, then in the Chorus you can start to work in some of these numbers. You can connect these four bars with a three stroke roll and run into the next one and change them around.

You should have a different beat for every melody when you are filling in, or you can play the four bars over and over, but the more you change them around the better.

As a rule we play a regular number this way. Introduction on drums, also first strain or Voice, first chorus on Wood, second chorus on Drums, third chorus on Muffled drums. You can use Bells or Xylophone on first Chorus if you like, or you can feature it the third time soft.

When you are playing just the three choruses, you can work on Wood or Sandpaper or Jazz sticks. Repeat on Drums second time, then use Tom Tom or two drums and cymbal muffled last.

Every Leader wants you to play different from the other fellow and it will keep you busy trying to work out something and you just try to be original yourself. Work in some hard beats that the other boys leave out.

Watch No. 10. The fingering changes, break last two bars.


79 **EXERCISE 38**


Met. 120 Watch Bass drum in 1, 2, 6, 8, 9 & 10.


Try these in One Steps or Fox Trots.


Watch the Syncopation. Accent V heavy.


C


Count 1  Repeat


2 


3 


Accent clean 4  Work quick


5 

6 

7 

Count 8  Practice

9 

Watch change 10 

80
LESSON 39

Fox Trot tempo.

Count 1. 2. 3. 4.

$\frac{3}{4}$ Time.

Count 1—2—.

Commence every measure with Right.

Feature— How to read $\frac{4}{4}$ Cut time.

Here is where we commence to play the latest Fox Trots and you will find as we go along all the different beats used in all the Modern dances, also Oriental beats for Tom Tom.

It will give you the key to the reading of the Fox Trot music as it is written in Common Time ($\frac{4}{4}$), but we must play it as we would Slow Two. The beats do not change, nor does the Fingering of the beats.

There are five different exercises written in $\frac{4}{4}$ time and the signature is marked Cut Time, that is a C with a line drawn straight down through it (C) which means to cut the notes short and the time is faster than the regular $\frac{4}{4}$ time, (Alla Breve) Count the time One An Two An the same as in $\frac{3}{4}$ time.

A beat is the same no matter what time it is written in, because all beats are made on one tap of the foot, whether you strike one eighth or double triplets, they are all made on the One beat down.

I have placed the fingering over the notes so you can see that you play the $\frac{4}{4}$ and the $\frac{3}{4}$ exactly alike only the time changes. Alla Breve time is played between $\frac{4}{4}$ and $\frac{3}{4}$ time, too slow for $\frac{3}{4}$ and too fast for common time

You see the $\frac{3}{4}$ time is written under the $\frac{4}{4}$ time. If you add one line to the notes in $\frac{4}{4}$ time you have $\frac{3}{4}$ time. Learn to read the Fox Trot time the same as you would $\frac{3}{4}$ time, the drags come on the eighths in $\frac{4}{4}$ and on sixteenths in $\frac{3}{4}$. All Quarters and Eighths in $\frac{4}{4}$ time are played like Eighths and Sixteenths in $\frac{3}{4}$ time, only the tempo changes.

Play top line first then repeat and read bottom line, so you can get used to the fingering. It will come easy after a few times of reading the regular Fox Trot music. Do not change the fingering, that is the point.

Practice reading, and play clean and even.

81 EXERCISE 39

Met. 88-96 ♩ also written in $\frac{2}{4}$ time.

Play same way, only written different.

Fox Trot tempo. Watch Left hand drags.

| | | | | | | |
|-------|---------------|--|--|--|--|------------|
| Count | ♩ | | | | | Repeat |
| | $\frac{2}{4}$ | | | | | |
| 2 | ♩ | | | | | Play clean |
| | $\frac{2}{4}$ | | | | | |
| 3 | ♩ | | | | | Practice |
| | $\frac{2}{4}$ | | | | | |
| 4 | ♩ | | | | | Practice |
| | $\frac{2}{4}$ | | | | | |
| 5 | ♩ | | | | | Practice |
| | $\frac{2}{4}$ | | | | | |

⁸² LESSON 40

Fox Trot tempo.

Count 1. 2. 3. 4.

$\frac{3}{4}$ Cut Time (C).

Count 1-2-.

Commence every measure with Right.

Feature— Right and Left hand accents.

Here we have the eight Eighth notes and they must be executed while you count One An Two An or 1.2.3.4. It would be better to count 1-2- as you are not playing common time but slow Two.

You see the fingering is the same as the eight Sixteenths in $\frac{3}{4}$ time and it is played the same way, only slower. Start all exercises with a three stroke roll, and watch the accent V.

In the first number we have the accent V on the Right, play the foot beat on the 1. 3. or One Two which ever way you count. We use the foot three ways in this exercise, on the beat, on the accent V, and four beats to the bar, learn them all as you will have to use them often.

In No. 2 we start to syncopate a little. When you accent with Left you syncopate the time, the Right hand works on the count. This Rag beat is very useful, learn to use it.

In No. 3 we have the Left and Right hand accent. Use last two bars for Break, RRL accent in third bar, Left and Right in last measure. Let the V stand out clear and play eighth soft.

You can use this number in any Fox Trot no matter what the melody is, except Oriental numbers, otherwise it fits in any of them. No. 4 is used all the time in most every number you play, and you can either play one measure all the time or work two bars and change all through. Piano players use this one.

In No. 6 work the V accent as it comes for eight bars straight ending on the Right hand, then start accent V with Left and work it for four bars, it also ends on the Right like in No. 7. It takes eight bars for the Right hand syncopation to work back. This is perfect syncopation and works good in Fox Trots. Watch Double accent in last two numbers.

Practice the accent V and keep steady time.

83

Watch accent V. Strike a little heavy.
Use foot as you like. Single taps.

| | Count | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
|---------------|-------|---|---|---|---|---|---|---|---|---|----|----------|
| Watch V | 1 | | | | | | | | | | | Repeat |
| | 2 | | | | | | | | | | | |
| | 3 | | | | | | | | | | | |
| | 4 | | | | | | | | | | | |
| Double accent | 5 | | | | | | | | | | | Practice |
| | 6 | | | | | | | | | | | |
| | 7 | | | | | | | | | | | |
| | 8 | | | | | | | | | | | |
| | 9 | | | | | | | | | | | |
| | 10 | | | | | | | | | | | |

84
LESSON 41

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Foot on 1. 3.

Commence every measure with Right.

Feature— Wood block, Clog mallets.

Here we have a few beats for the Wood block or Clog mallets, even Rim of Bass drum, Sand blocks, Jazz sticks or Leather straps. Play on anything to imitate either a Soft or Hard Shoe dancer.

Get the beats fixed in your mind clearly; then put in the accent V. You may be able to play the beats, but the real way is to get the effect with the accent V in regular tempo.

Play them clean and even as any Dancer would step, as you are imitating the steps he makes and you must let the accent V stand out clear. You can do it with a little practice.

The accent V is to imitate the heel of the shoe striking the floor. Play the fancy steps with triplets and dotted eighths, it will sound full and snappy.

Nice clean taps are what count, do not hurry the time, but take it slow and easy. When using Jazz sticks, just use the plain dotted notes accented, not many triplets. Make your beats fit the melody, change beats about every two or four measures.

It is best to keep foot on the beat, but play soft while you work on the Dance imitations. Get the swing of the rhythm and stay there.

There are so many changes in Dance steps that I only show a few. You can work in some of your own, and learn to memorize about four measures and then change with a break, or you can play the same measure over six times and play two bars break for a finish.

Work in the triplets and watch the accent V

85 EXERCISE 41

Fox Trot tempo, or slow One Step.

Wood Block or Bass Drum Rim work.

Let accent V stick out, play clean.

C

Count.

1

2

3

4

5

6

7

Change beats

Repeat

Play clean

Practice

The exercise is written in a single staff with a common time signature (C). The notation is as follows:

- Measure 1:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 2:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 3:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 4:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 5:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 6:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)
- Measure 7:** V R L R L R L R L L. (Accents: V, R, L, R, L, R, L, L)

86
LESSON 42

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut time.

Foot on 1.3.

Commence every measure with Right.

Feature — Dotted Eighths accented.

Here is a lesson in Dotted Eighths and they must have the right swing. Make the difference between the Dotted Eighths and just plain Eighth notes, they sound Tum T Tum T Ta Ta first bar.

Count as you play and let the Right accent stick out to get the effect. In playing this dotted note rhythm you must have that jerky time but keep it even and watch the foot beat.

I want you to know that you are not playing $\frac{4}{4}$ time here, it is written in $\frac{4}{4}$ time but you play it like a slow march, therefore it is better to count One An Two An. Learn what can be executed on one beat, and you will soon master the reading.

In No. 2 we omit the Right hand on the first count 1 and pick up the sixteenth with Left and keep on going. Count as you play and have foot beating two beats to the measure at first, then after you master the beats, play foot as written.

Keep the right swing to this beat, whether you accent or drag you must have the dotted eighth rhythm Tum T Tum T. In No. 3 Third bar we have the Left hand drag into Triplet on second count 2. Watch the fingering.

Watch the V accent and get something out of the beats, do not play them straight but land on the accent V. Watch the foot, keep steady time and dot the eighths.

In No. 6 third bar you have the PRESS on the beat 1.3. Just a little buzz that's all. In the first bar you hold the roll over, that is a slow three stroke roll. Take it easy and keep the right rhythm.

A little practice now and then will help.

87
EXERCISE 42

Fox Trot tempo. Keep time steady.

Dotted eighths. Do not change finering.

Pay strict attention to accent V.

| | | | | | | |
|------------------------|---|--|--|--|--|------------------------|
| <p>♩</p> <p>Count</p> | 1 | | | | | <p>Repeat</p> |
| | | | | | | |
| <p>Keep rhythm</p> | 3 | | | | | <p>Watch foot</p> |
| | | | | | | |
| <p>Count</p> | 5 | | | | | <p>Watch press</p> |
| | | | | | | |
| 7 | | | | | | |

88
LESSON 43

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Foot on 1.3.

Commence every measure with Right.

Feature — Rhythm Beats.

Now here we have the Rhythm beats used in all the latest Fox Trots and we must know them at sight, learn to count them properly and you will never have any trouble. Do not depend on your ear to carry you through.

These beats are used by Piano — Banjo and other instrumentalists, and remember that the drum is a regular rhythm instrument and you should know when to change the beats and what to play. Change them around, two bars of one and two bars of another that will make a change or you can hold the same rhythm beat all through the number.

Learn what comes on the first half of the measure on one tap of the foot and you can soon learn them by sight, counting is the main point here, the beats are easy to execute. You can play the single taps or use both sticks on the same beat or you can play B. D. with Right hand and play the beats with Left.

You can work the first half on one trap and the second half on another, keep changing traps. You can change on every note if you like, play Right hand on one trap, Left hand on the other, there are many ways to use this lesson.

Play soft and let the taps be clean cut as they are very important in any number. Try Piano — Banjo and Tom Tom beats through a chorus and hear how it sounds, all play the same rhythm.

This will help you to read regular Fox Trot music.

89
EXERCISE 43

Rhythm Beats. Keep time steady.
Play in regular Fox Trot time.
Play with both hands at once.

| | | | | | |
|----|--|-------------|--|-----------------|--|
| C | | R L R L L | | R R L L L | |
| 1 | | | | | |
| | | R L R R L L | | L L R R L | |
| 2 | | | | | |
| | | L R L R L L | | L R L R L | |
| 3 | | | | | |
| | | R L R L L L | | R L R R R L | |
| 4 | | | | | |
| | | L R R L L L | | L R R L L L | |
| 5 | | | | | |
| | | R R L R L L | | L R R L L | |
| 6 | | | | | |
| | | R L L R R L | | R R L L L L | |
| 7 | | | | | |
| | | R L L L R L | | L R L L L | |
| 8 | | | | | |
| | | R L L L R | | L R L L L | |
| 9 | | | | | |
| | | R L L R L L | | R R L L R | |
| 10 | | | | | |
| | | | | R R L L L | |
| | | | | | |
| | | | | L L R R L | |
| | | | | | |
| | | | | L R L R L | |
| | | | | | |
| | | | | R L R R R L | |
| | | | | | |
| | | | | R L L L L L | |
| | | | | | |
| | | | | L R R L | |
| | | | | | |
| | | | | R R L L R L | |
| | | | | | |
| | | | | R L L L R L | |
| | | | | | |
| | | | | L R L L L L | |
| | | | | | |
| | | | | R L L R R L L R | |
| | | | | | |

90
LESSON 44

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Foot on 1.2.3.4.

Count every measure as you play.

Feature— Three Ways of Working.

Now here is a number that may give you a little trouble at first, as you have to work three ways at the same time, that is play all the eighths with Left hand and the V accent with Right and keep the foot beating four beats to a bar.

This sounds good in One Step or Fox Trots as the three rhythms make it a novelty, and you can strike any trap you like with the Right hand and keep the Right moving in a circle so it will look good from the front.

Use Tom Tom effect and play Right hand tap lightly on cymbal, muffle Snare drum and B.D. without cymbal, all drums muffled. You will find this one to be very effective in any Oriental number. It will go well in any Fox Trot also, but if you want to attract attention use it in a One Step and move the Right hand around on several different traps.

You can change the accent V and make any good ragtime rhythm, or you can use foot with Right hand taps also, you can work this one several ways, just study it out. You should do the eighths with Right and accent V with Left too for a change. Whatever you do with Right do with Left also.

I want you to master the accent V no matter what the tempo is, also execute the beats clean and even. What you play, play right, do not try to do too much, that is do not show them all you know in the first Fox Trot you play, save the beats.

Work on the Left hand and get it loosened up.

91 **EXERCISE 44**

Regular Fox Trot tempo. Four beats on B. D.

Working three ways at once.

Accent V with Right. Play all Eighths with Left.

1

| | |
|---------|--|
| R. hand | |
| L. hand | |
| Foot | |

Play slow at first, then work up to tempo.

2

| | |
|----|--|
| R. | |
| L. | |
| F. | |

You can accent V on different traps.

3

| | |
|----|--|
| R. | |
| L. | |
| F. | |

Keep the time steady, work free—easy.

4

| | |
|----|--|
| R. | |
| L. | |
| F. | |

Change it around, V with Left eighth—Right.

5

| | |
|----|--|
| R. | |
| L. | |
| F. | |

⁹² LESSON 45

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Foot on 1. 3.

Count every measure as you play.

Feature— Oriental Beats.

Now here we have something to do with the Left hand and it will take a little practice to get this number so you can play it at a good Fox Trot tempo, that is if they want it fast.

In the previous lesson we had the Left hand playing the eight Eighth notes to a bar, but here you have the different beats to work on and the Left hand must work free and easy, so your Right hand can tap in on the up beat. An where you see the letter C marked.

This sounds good in Oriental numbers, as you have a regular vamp or two bar break to keep going all the time while the foot works on the beat 1. 3. in each bar, Cymbal on the afterbeat lightly.

You keep the two measure idea while playing Oriental beats as the original Oriental TOM TOM is played with the bare hands you do not roll or flam, just plain beats and you can play this lesson over and use double taps with either Left or Right hand.

Try it this way, when the two Eighths come on the count 1. 3. play them with Right hand and when they come on the up beat 2. 4. play with Left hand.

Take No. 2. Play two Eighths and one Quarter, two Rights and one Left hand on first count 1.2, then single Right and two Lefts on count 3.4. this is the first bar, then take second bar, single Right double Left, double Right and single Left. Makes good beat.

This is a very useful beat and it always sounds good. Keep foot on the beat 1. 3. in every bar.

Try this number both ways. Play one way on one number and the other way on the next number, change around.

Let the Left hand work free, keep time steady.

93
EXERCISE 45

Fox Trot tempo. Play clean and even.

Exercise for three Tom Toms or Cymbal.

Bass dr.—Snare dr. Muffled and small Tom Tom or Cymbal.

| | | | | | |
|-------------------------------------|--|--|--|--|---------------|
| <p>L.hand 1 Cym. R.Foot</p> | <p>Y L L L L L C C C 1 2 3 4</p> | <p>Y L L L L L C C C 1 2 3 4</p> | <p>Y L L L L L C C C 1 2 3 4</p> | <p>Y L L L L L C C C 1 2 3 4</p> | <p>Repeat</p> |
| <p>2 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |
| <p>3 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |
| <p>4 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |
| <p>5 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |
| <p>6 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |
| <p>7 L. R. F.</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | <p>L L L L L L C C C 1 2 3 4</p> | |

94
LESSON 46

Fox Trot tempo.

Count 1.2.3.4.

$\frac{1}{4}$ Cut Time.

Foot on 1.3.

Use no Bass Drum with foot.

Feature—Oriental Vamps—Tom Tom.

Here we have Right and Left hand Tom Tom exercises. No foot work at all and you get quite a number of Fox Trots with Vamps like these. I have written out a few for you to pick from to use in the different numbers.

You work on Bass Drum with Right hand and muffle Snare Drum with Left hand and this will also help your reading. Count One An Two An or 1.2.3.4. to each measure, or you can figure on playing eight Eighths with Left hand and count them 1.2.3.4.5.6. 7.8. to a bar and pick them out as they come.

Take No. 1 and do it thus; count 1.2, play 3.4, count 5.6, play 7, count 8. You only count 1.2.3.4. on Bass Drum. Look at No. 3. There you count 1.2.3, play 4.5.6, count 7.8. You can count this way when playing Ragtime slow and pick out the V accent as it will change around every two measures.

Watch the RESTS, that is the real way to do it. When you have an Eighth rest they come quick and when you have a quarter rest they are slower. Look at No. 4 Top line. Play that measure over and over and you will find that the first two eighths are played sooner than the last two. Foot on 1.3.

Figure the counting single taps and you will get it much quicker, as the Right hand does all the counting in this lesson. You are supposed to know how to count the Eighths no matter where they lay.

Look back to lesson 37 and you will find how to subtract the Sixteenths, do the same in Fox Trot time. Figure the eight Eighths RLRLRLRL to each measure and when you have an Eighth rest omit ONE if a quarter rest omit TWO. Work on the system of fingering, single taps.


Count every measure and you will have no trouble.

95
EXERCISE 46

Fox Trot tempo. Bass Drum— Snare Dr. muffled.

Oriental Vamps, use foot ad lib.

Left hand top notes. Right hand bottom notes with stick.

1 L.hand  R.hand

2 L. R.


3 L. R.

4 L. R.

5 L. R.

6 L. R.

7 L. R.



96
LESSON 47

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Foot on 1. 3.

Play as they come—do not change hands.

Feature— Broken Time.

Now here is where you can expect a little trouble with the time, as they write the different melodies. They want to get a little different rhythm and they run from Eighths into Triplets, then again into Quarter notes and it will keep you busy figuring out the regular tempo.

I have written a few here to give you a chance to learn the changes before you have them to play in regular tempo as they are not so easy to execute at sight.

Learn the value of the notes and how to divide them in the proper manner and it will not make any difference to you how they mix them up. Take it slow and count with the foot on 1. 3.

Another thing is to play them as they come, all single taps, like in the first exercise, see how they run into the slow Triplet in third bar and out again in the fourth. Keep the time steady, only the snare drum changes time.

They call this broken time and I am quite sure that it will help you to master any of the standard numbers after you have mastered this exercise in regular Fox Trot tempo, some play them rather fast while others play them slower.

Division of time is the point. See No. 2, third bar last half, that Triplet is just a little faster than the two quarters. All you do is play three quarters in the same time as you would two. I would advise you to just count two beats to the bar same as Bass drum is written and measure from the foot beat, just figure on $\frac{6}{8}$ notes straight RLR on one tap of foot.

Get this one down quickly as you will need it.

97
EXERCISE 47

Fox Trot tempo — Play clean.

Watch slow Triplets. Keep time steady.

Be careful. Watch the time.

C

| | | | | |
|------|-----------------|-----------------|-------------|-----------|
| 1 | R L R L | R L R L R L R L | R L R L R L | R L R |
| 2 | R L R L R L R L | R L R L | R L R L R | L R L |
| 3 | R L R L R L R L | R L R L R | L R L R | R L R L R |
| 4 | R L R L R L R L | R L R | L R L R | R L R L R |
| Foot | | | | |
| 5 | R L R L R L R L | R L R L R L | 3 3 3 3 | R L R L R |
| 6 | R L R L R L R | L R L R L | R L R L R | L R L R L |
| 7 | R L R L R L R L | R L R L R L | R L R | L R |

⁹⁸ LESSON 48

Fox Trot tempo.

Count 1.2.3.4.

$\frac{1}{4}$ Cut Time.

Foot on 1.2.3.4.

Commence every measure with Right.

Feature—Fingering—RLRR LRRL.

Here we have a change of fingering. As some drummers can finger the beats better this way than some of the other ways and it is all right to do so, but no matter how you finger the eighths you get a different rhythm.

Every drummer has his own way of putting over a good job, but we all have to use the same Accents, Rolls and Drags to put up a good job. Some have a hard time to flam, but with a little study and practice they can master any beat.

This is a very common way of fingering the Eighths for Fox Trots as it is easy to syncopate with the Right hand, but they omit the real rhythm by omitting the Left hand as that is the one to syncopate with and it all comes natural. Do not do all the work with the Right hand.

Remember the V accent is the most important effect we have to work on on drums and unless you can accent properly your work appears very weak and unfinished, get the accent V by all means.

Now we have the same fingering all through this lesson, but you will note how the accent V changes the beats, some with Right, others with Left, then both Right and Left every way to change things around to fit the tune. X means to play on the stick, just let Left lay on drum and strike with Right.

You can see in No. 7 that the accent V will finish out in the fourth bar. Keep the accent V going without change for four bars. Do not play same measure over again, but play them straight through. After the first bar you have two Rights between the single Left.

Play foot three ways, memorize the fingering.

99
EXERCISE 48

Fox Trot tempo. Watch fingering.

Jazz fingering, note changes.

Use Bass drum ad lib.

C

Count 1

2

3

x stick

4

5

Count 6

7

Repeat

Watch V

Practice

100
LESSON 49

Fox Trot tempo.

Count 1.2.3.4.

$\frac{1}{4}$ Cut Time.

Count 1 — 2 —

Commence every measure with Right.

Feature— Fingering RLRL RRLR.

Here we have another way to finger the Eighths RLRL RRLR. Keep in mind the fingering when you start to Jazz or Syncopate and hold it all through the number.

Some like this way to play the Eighths, but you must accent the same, as it will give you a different rhythm and that is the point to work on. Learn them all and you can use what you like.

Keep the time steady and play the beats clean and even, no matter what you do, do it well. You have the Left hand Drag and Right hand Accent to watch, also the foot. Now you can use the foot tap anywhere you wish to put it and it will sound all right as long as you do not get out of time. Watch this point.

You have a double accent in the third exercise, make it with the Right hand and you can see the different way the foot is played by looking at the other numbers.

I have marked the first measure, play the others the same way. Always start these beats with a Three Stroke roll as it gives you a good send off and fills up. Lay on the accent V until you can put it on any Eighth at any tempo.

This is fast work in a One Step and it will sound good as you can play Right hand on traps and Left hand on drum which will be a syncopated Left hand tap. Watch the foot.


Variety is the spice of life.


101
EXERCISE 49

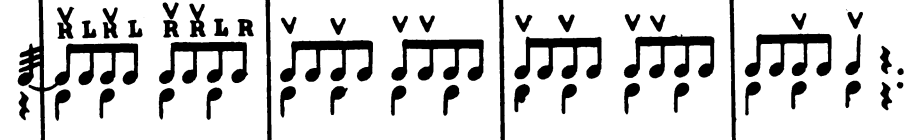
Regular Fox Trot tempo.


Play taps clean. Let accent V stick out.


Watch foot work. Watch fingering.


1  **Repeat**


2 


3 


Watch foot **4**  **Accent V**

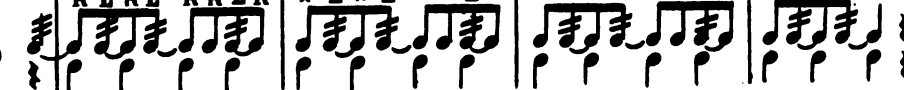
5 

6 

7 

8 

9  **Count**

On stick **10** 

102
LESSON 50

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time

Count 1—2—

Commence every measure with Right.

Feature—Fingering RRLR RLRL.

Here we finger another way, this may be your way, no matter, we want you to Rag and Jazz the same as the other boys. They might play them another way but you can have the same accent as they have and your work will sound just as good.

It is not what you do, but how you do it, that counts. You can take a drummer and let him strike a hundred different traps in one number, but if they are not played with sense, or just to see how loud he can strike them, it does not amount to anything.

We have drummers who can play on many different traps, very neat and clean and keep perfect time and have a very nice rhythm and they are the ones who get the big money. People of refinement never want noise, they like you to work fast and do a lot of things, but it must be done neat and clever.

Jazz will never die as long as they dance the Fox Trot slow. The noisy Jazz is gone, now we must Syncopate and Jazz very softly. Work clean and neat, and show common sense.

We have Right and Left hand Drags in No. 4. Accent the Drags. Play foot beat the three ways on all numbers so you can master every one of them. You will find some quick work with the foot here when you rag this number. Put foot beat on accent V.

Always take things easy, have confidence in your work.

103
EXERCISE 50

Regular Fox Trot tempo.

Double Right hand accent. Watch V.

Use foot on the beat—on the accent or four in a bar.

| | | | | |
|---|------------------------------|------------------------------|------------------------------|------------------------|
| 1 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 2 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 3 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 4 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 5 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 6 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |
| 7 | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R L R L | V V V V V R R L R R |

104
LESSON 51

Fox Trot tempo.

Count 1.2.3.4.

$\frac{4}{4}$ Cut Time.

Count 1—2—

Commence every measure with Right.

Feature — Double Taps RR—LL.

Here we have the old Da Da Ma Ma taps and they sound very good in some of the latest song choruses, and you can use them in lots of the Fox Trots that have that pequiliar rhythm, and with a little practice you can work up some fine beats.

I have a few accented here that you can try, just to master the accent while playing the double taps. For real slow Jazz, just play foot on all four counts like in No. 4 first bar.

Now you can work other ways of accenting, also other ways of fingering the Eighths. See the second measure in this lesson and you will note that it is different fingering than in the third measure, you play the same as the first, just to change things around to get the effects.

In No. 5 the second measure will work fine with the double taps in every other bar by changing the accent V on the different Eighths, or you can play second bar straight Eighths RL RLRLRL that also goes well with the double taps.

Work the foot the three ways, Straight—Ragtime—Jazz and you will get real rhythm in your work. Keep mixing them up. Play some on the Drum, others on Traps or Cymbal. Change the taps to fit the melody.

Now I think that I have placed before you about all the beats that we use in the latest Fox Trots, and I am sure that if you can read and execute these Fox Trots as they write them today you will not have any trouble in reading the Standard Drum Parts in Marches Overtures or Selections, learn the beats.

Play clean and even, keep steady tempo.

105
EXERCISE 51

Regular Fox Trot tempo. Play clean
Watch Double Tap Accent, Right—Left.
Watch different changes in second bar.

The exercise consists of seven rows, each with four measures of music. The notation includes foot patterns (R for Right, L for Left) and tap accents (V) written above the notes. The exercises are numbered 1 through 7 on the left margin.

Row 1:

- Measure 1: V V R R L L R R L L (1 2 3 4)
- Measure 2: V R L R L R L R L (1 2 3 4)
- Measure 3: V V R R L L R R L L (1 2 3 4)
- Measure 4: V R L R L R (1 2 3 4)

Row 2:

- Measure 1: R R L L R R L L (1 2 3 4)
- Measure 2: V R L R L R L R L (1 2 3 4)
- Measure 3: R R L L R R L L (1 2 3 4)
- Measure 4: V R L R L R (1 2 3 4)

Row 3:

- Measure 1: V V R R L L R R L L (1 2 3 4)
- Measure 2: V R L R L R L R L (1 2 3 4)
- Measure 3: V V R R L L R R L L (1 2 3 4)
- Measure 4: V R L R L R (1 2 3 4)

Row 4:

- Measure 1: R R L L R R L L (1 2 3 4)
- Measure 2: V R L R L R L R L (1 2 3 4)
- Measure 3: R R L L R R L L (1 2 3 4)
- Measure 4: V R L R L R (1 2 3 4)

Row 5:

- Measure 1: V V R R L L R R L L (1 2 3 4)
- Measure 2: V R L R L R L R L (1 2 3 4)
- Measure 3: V V R R L L R R L L (1 2 3 4)
- Measure 4: V R L R L R (1 2 3 4)

Row 6:

- Measure 1: V V R R L L R R L L (1 2 3 4)
- Measure 2: R R L L R R L L (1 2 3 4)
- Measure 3: V V R R L L R R L L (1 2 3 4)
- Measure 4: R R L L R (1 2 3 4)

Row 7:

- Measure 1: V V R R L L R R L L (1 2 3 4)
- Measure 2: V V R R L L R R L L (1 2 3 4)
- Measure 3: V V R R L L R R L L (1 2 3 4)
- Measure 4: R R L L R (1 2 3 4)

106
LESSON 52

Fox Trot tempo.

Count 1.2.3.4.

$\frac{1}{4}$ Cut Time.

Count 1—2—.

Commence every measure with Right.

Feature— Double time.

Here we have the last lesson in this modern kind of drumming and with it I think that you will be able to play any drum part written, as we have got to fake so much on a dance job and most of the time they do not give us a part to play, it is up to you to work out your own part.

No matter what you play, do it with ease and graceful motion, keep in the rhythm and work in plenty of traps and new beats. Change things around to suit yourself, get every beat in perfect time and try to be original.

You will find this number will give you the fast execution that is needed to do double time in a Fox Trot. It is best to take it slow at first, then gradually work up to four beats with Bass drum to each bar, and play double time with Snare drum.

Watch the accent V and play the Sixteenths clean and even. Watch the afterbeat and the fingering. You will find my system of fingering to be the easiest way, play single taps. Triplets that start on the up beat. An commence with Left hand. If they start on the beat commence with Right hand, keep this in mind.

All Triplets in No. 4 commence with Left, there are no Right hand Triplets in this lesson. You use them mostly to imitate dance steps. Left hand Triplets are used for fast work, like Horse hoof imitation. Never use Sixteenths to imitate a horse running, like this Ta TK Ta TK, but use Left hand Triplets, a horse has four feet.

I think by this time you can execute most any beat.

Double time on Small drum. Single taps.

Watch the accents V, let them stick out.

1

2

3

4

5

6

7

108
LESSON 53

Fox Trot.

Count 1.2.3.4.

One Step.

or 1-2-.

Commence every measure with Right.

Feature the Accent V with B.D.

Now in this number you can get the real idea of any One Step or Fox Trot rhythm in Dotted Sixteenth notes, and the main object is to have your Accent stick out just enough to be heard above the other taps.

Watch the FOOT BEAT and work accents with Right until you get down to No. 9, then they will change to Right and Left hand accent, the foot will stay on the count 1.2. then change with the accent V.

Play all the dotted notes clean and even, and have a nice little swing to your rhythm. Do not accent too loud, just a little above the other taps. Work free and easy, lift the hands up free from the drum, in case you want to FLAM the accent V you can do it easily.

These beats are used by Most Banjo players and they have a nice even stroke and easy to remember, as they will fit in any Fox Trot. Speed them up and use them in One Step tempo.

The well known banjo player Charles McNeil, member of the Isham Jones Orchestra, and author of the "McNeil Chord System for Tenor Banjo," has applied some of MY BEATS, Jazz Strokes for the banjo which he has shown in his book.

You can do some very fine work here if you master this lesson that will go a long ways to put you in the front rank of modern drummers, but do not forget the Dotted Notes, cut them short and clean and watch the accent V by all means.

Practice will do the trick.

Accenting dotted Sixteenth notes.

Permit accent V to be prominent.

Use either in One Step or Fox Trot.

¹¹⁰ LESSON 54

Fox Trot tempo.

Count 1.2.3.4.

Not too fast.

or 1—2—

Commence every measure with Right.

Feature the Bass Drum RIM.

In this lesson work on Bass Drum Rim with sticks, striking first at small end or tip and work up to Butt of sticks, do that by executing sixteenth notes or Triplets. Look back to exercise Thirty Five, these are the Triplets I mean.

Start to work slow at first and strike one hard tap and two soft ones on count One with RIGHT then strike hard tap with LEFT then back with Right then back with Left and keep moving up and down and work up speed at the same time.

Then begin to accent the Right hand only for two bars then accent Left in the next two bars, keep this up until you get a good clean accent, but remember to always accent each group of three with a soft accent, only those that are marked heavy strike hard.

After you can accent the V either on the beat or on the up beat take the exercise and start at No.1. Here you accent with the Right hand only, repeat four bars with Triplet on up beat An in last measure, then play it over four times, then go to the next number without losing any time.

Keep the foot on the count 1.2. while you work on the Rim, B.D. soft. No.2 you commence to syncopate first with Right then Left hand. Keep the time steady and run from one to the other, but always play each number over FOUR TIMES.

Now you can work on Rim and accent on different traps, just as you have them laid out on your Bass Drum, change the accent around to fit any number you are playing, as they sound good in One Step as well as Fox Trots.

Play clean and even, keep steady tempo, watch accent V show action when you work. Move around and let them know you are there.

111 **EXERCISE 54**

"Rim work." Play on Bass Drum Rim.

Use Tip on notes, Butt on V accent.

Met. (♩ 126). Strike accent on different traps.

$\frac{2}{4}$

| | | | | | |
|----|--|--|--|--|-------------------|
| 1 | | | | | Repeat 4 times |
| 2 | | | | | |
| 3 | | | | | |
| 4 | | | | | |
| 5 | | | | | |
| 6 | | | | | |
| 7 | | | | | |
| 8 | | | | | |
| 9 | | | | | |
| 10 | | | | | |
| 11 | | | | | |

NOTE TO STUDENTS

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Pocket Edition

100 different solos in $\frac{2}{4}$, $\frac{6}{8}$ and $\frac{4}{4}$ time. Indispensable to any drummer.

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BOOK II**LESSON FILE**

300 different exercises in $\frac{2}{4}$ time. Every beat and roll marked

HOW TO EXECUTE. Teaches technical reading.

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BOOK IV**ANALYSIS OF $\frac{6}{8}$ TIME**

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Modern Rhythm Book

by EDWARD B. STRAIGHT

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Original exercises with full explanatory text shows the drummer how to play the modern beats used by the name band drummers in the top notch orchestras of the country. The feature of this book is that every single exercise is practical, playable and adaptable to use in the most modern dance orchestra.

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This book thoroughly explains the important matter of accented beats and a precise way of producing accents in every conceivable manner. Study and practice of this method of accenting allows the drummer to place accents at will, alternating from snare drum to tom toms or any trap and to the modern "mix-up" beats on drum-wood block—cow bells—cymbals—or tom toms.

The modern swing, Dixieland and commercial dance drummer will find this book a tremendous aid to the development of a clean cut technique.

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